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ABSTRACT

This course guide outlines objectives and content for a professional continuing education course on writing for publication. The first of two parts covers writing and publishing journal articles, while the second part addresses topics related to publishing a book manuscript: (1) approaching the publisher; (2) evaluating proposals; (3) negotiating contracts; (4) preparing the final manuscript; (5) processing the manuscript; (6) the production process; and (7) marketing the finished book. Six appendixes contain a table of proofreaders' marks, guidelines for publication in the Bulletin of the American Medical Association, an author proposal form, Medical Library Association guidelines for authors of monographs, a sample contract, and a sample permission letter. (23 references) (MES)

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CE 653

WRITING FOR PUBLICATION

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WRITING FOR PUBLICATION, CE 53

Course Objectives

1. Participants will be familiar with the general process by which professional journal articles are published, including mechanics of submission and selection for the *Bulletin* and other library publications.

2. Participants will be familiar with various types of journal articles, the organization of these types, and some criteria for choosing which type suits a particular subject.

3. Participants will be familiar with strategies and techniques for choosing and defining a topic, constructing a logical sequence of main points and arranging the supporting material effectively.

4. Participants will be familiar with various techniques for strengthening both sentence structure and expression.

5. Participants will be familiar with typical requirements for the style and format of journal manuscripts, including preparation of abstracts, tables and figures, and final copy.

6. Participants will be familiar with the general process of publication of a professional book, including choosing a market and a publisher, preparing a proposal, negotiating a contract, preparing the final manuscript, working with the editor and printer, and marketing the finished work.

7. Participants will be familiar with MLA's publication program and with the methods of submission for both book and journal manuscripts.

Course Description

This course focuses on how to write and submit an article for publication in a professional journal. Topics covered include selecting a market, organizing the article, recognizing and correcting weaknesses in sentence structure and expression, and preparing the manuscript to conform to the requirements of specific journals. Requirements and procedures for publication in the *Bulletin,* and other library and health science markets, will be discussed. The course will also include an overview of the book publishing process, including choosing a market and a publisher, preparing a proposal, negotiating a contract, preparing the manuscript, working with the editor and printer and marketing the finished work.

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TABLE OF CONTENTS

TABLE OF CONTENTS

Page

Section One: Writing and Publishing Journal Articles

I. Publishing a Journal Article. 1

A. Why Write? 1

B. The Publication Process: An Overview 2

C. The Market for Articles on Library Topics 7

D. Choosing the Most Appropriate Market for Your Article 9

E. Why Editors Reject Manuscripts 12

II. Writing a Journal Article 14

A. Types of Journal Articles 14

B. Steps in Writing an Article. 25

C. Planning the Project 25

D. Planning the Article. 27

E. Writing the First Draft. 28

F. Revising the First Draft. 30

G. Writing the Abstract 34

H. Preparing the Manuscript for Submission 34

Section Two: Publishing a Book Manuscript

I. Approaching the Publisher 38

A. Selecting the Publisher 38

B. The Proposal 40

II. Evaluating Proposals 44

A. Who Reviews the Proposal? 44

B. Factors in Proposal Evaluation 44

C. Cost Variables Controlled by Publisher 46

D. The MLA Publication Evaluation Process 48

III. Negotiating Contracts 49

A. Understanding Contracts 49

B. Common Contract Terms 49

C. In Summary 54

IV. Preparing the Final Manuscript 54

A. General Typing Instructions 54

B. Reference Tools 55

C. Parts of the Manuscript 55

D. Final Tips 57

V. Processing the Manuscript 58

A. The Production Process 58

B. The Editor's Job 58

C. Use of Outside Reviewers 58

D. The Copy-Editing Process 58

E. Standard Publishing Forms 59

F. Review of Cost Estimates 60

G. Production Schedule 60

H. Design 61

I. Potential Delays 61

VI. The Production Process 62

A. Typesetting 62

B. The Manufacturing Process 65

VII. Marketing the Finished Book 67

A. Direct Mail 67

B. Display Ads 68

C. Press Releases 68

D. Review Copies 68

E. Convention Exhibits 68

F. Book Clubs 68

G. Wholesalers 69

H. The Author 69

VIII. Bibliography

IX. Appendices

A. Proofreader's Symbols

B. Guidelines for Authors – *Bulletin*

C. Proposal Form

D. Guidelines for Authors – Monograph Publications

E. Sample Contract

F. Permission Letter

SECTION I
Writing and Publishing Journal Articles

SECTION ONE: WRITING AND PUBLISHING JOURNAL ARTICLES

I. PUBLISHING A JOURNAL ARTICLE

A. Why Write?

Writing well takes time, usually time away from relaxation and personal commitments. Writing for professional publications seldom brings significant financial rewards. And, for most people, writing is hard work. So the question arises, "Why write?"

Below are some frequent answers.

1. Commitment to the Profession

Presentation of papers at meetings and publication of journal articles are the primary formal means of sharing professional ideas and discoveries. Publication is a permanent record of these accomplishments, a record of the profession's development. Presumably that record will both educate other professionals and stimulate further research.

2. Integral Part of Research

Much professional writing involves the publication of new information gained through research. An integral part of the investigative process is the dissemination of the results. These findings can then be tested and can also serve as the foundation for new studies.

3. Clarification of Thought

Writing often helps clarify thought by forcing you to choose the expression that exactly describes your idea and to organize your ideas logically.

4. Professional Advancement

Some intangible aspects of professional development via scholarly publication have been mentioned above. Publication can also contribute to professional advancement in a tangible way by enhancing your credentials. For those in academic environments, publication is often essential to promotion and tenure.

5. Personal Satisfaction

Many authors say that the actual task of writing is not enjoyable for them. Writing can be difficult and frustrating. Yet the personal satisfaction of having written well is extremely gratifying to many people and probably is one of the most compelling reasons for being an author.

B. The Publication Process – An Overview

1. Journal Publishers

Professional journals can be published by professional associations, publishing companies or presses, institutions or departments within institutions, groups of people, or individuals. Resources to produce the journal can come from either subscriptions, from the supporting body or group, from advertising revenues, or from a combination of all these elements.

Staff members of professional journals can be either salaried employees, volunteer workers, or some combination of both. Some journals, usually those published by commercial firms or large associations, have many salaried staff members, including editors, assistants, clerical staff, and art and production personnel. Other journals, particularly those of medium-sized or small associations, rely largely on volunteer staff, augmented sometimes by part-time paid clerical or editorial staff.

Journals vary widely in staff size, editorial structure, production arrangements, and basic decision-making authority. Therefore, rather than discussing duties of various position titles, such as managing editor, it will be easier to consider the various activities necessary to publish a journal.

2. Editorial Activities

a. Obtaining Manuscripts

The foremost editorial job is to insure an adequate flow of acceptable manuscripts to the printer within issue deadlines. Some journals solicit manuscripts; that is, they ask well-known professionals to write articles on particular topics. This practice allows an editorial staff more control over the topics covered in an issue, but also can obligate them to a product without seeing it first. Revisions in solicited material can be requested, of course, but rejection of a solicited manuscript is unusual, except for very clear reasons of unsuitability.

Material, especially for regular features, can be obtained from the same person for every issue. This person, whether paid or volunteer, is often a member of the editorial staff, although some journals have regular feature writers who are not on the editorial board. The *Bulletin* has editors responsible for "Proceedings," "Book Reviews" and "Journal Notes." The *News* has columns on legislation, media, and international news, edited or written regularly by the same people. In many publications, the absence of a byline means that the material was written by the editorial staff.

Most published articles, however, are neither solicited nor staff written. Their authors write them without assurance of publication and then submit them to the editorial staff to be considered for publication. From this pool of unsolicited manuscripts, the editors then select material for each issue of the journal.

b. Selecting Manuscripts

Methods of selecting manuscripts vary considerably from journal to journal. Some common general criteria are listed below:

1) appropriateness of subject to journal

2) frequency with which the same subject has appeared in the journal

3) balance of content, both issue by issue and volume by volume

4) authority of author to speak on subject

5) importance of subject

6) clarity of expression

7) length

8) conformity to requirements of the journal

9) effectiveness of presentation

10) concise expression

11) logical development of idea

12) mechanical correctness

c. Reviewing Manuscripts

Usually more than one person is involved in the decision to accept or reject a manuscript. Editors often send the manuscript to one or more reviewers. These reviewers, usually other professionals in the field, many times constitute a formal advisory body and are identified by name in the journal.

Articles submitted to the *Bulletin* are sent to usually two reviewers selected from the Panel of Editorial Consultants. Some journals, particularly those publishing highly specialized or technical material, will send manuscripts to well-known authorities in the subject area

which the article treats. These subject matter experts often have no formal on-going affiliation with the journal.

The policy of the journal determines whether or not the name of the author will be revealed to the reviewer. The *Bulletin* sends the entire manuscript to the reviewer, including the title page with the authors' names.

Reviewers are usually encouraged to comment on all aspects of the manuscript and are given a form to complete. Some forms include a checklist, and others ask for only a narrative critique. The comments are then returned to the editor. Most journals follow the practice of sending the reviewers' comments to the author along with notification of the editor's decision. Journal policy dictates whether the identity of the reviewer will be withheld. Anonymous reviewing, the most common practice, is the policy of the *Bulletin*.

When all the reviewers have commented on the article, the editor makes the final decision and notifies the author. If the manuscript is rejected, the editor usually sends an "explanation," varying from a preprinted form to comments written by the editor about the individual manuscript. If it is the journal's policy to send the reviewers' comments to the author, these will accompany the editor's letter.

Often reviewers or editors will feel that an article is not acceptable as written but might become so with either major or minor revision, and so will suggest these to the author. Even if specific ways of improving the article are not suggested, reviewers usually point out what they feel are the problems with the article. Often these comments can be extremely helpful in revising, but it is important to be realistic about them. Such comments represent one person's opinion, from a knowledgeable perspective, about how to solve the article's problems. Unless the editor specifically states that the manuscript will be accepted once revised, there is no guarantee that following the suggestions will produce an acceptable article. Probably the best procedure for an author to follow is to study the suggestions carefully in order to understand the reasoning behind them. If, after an objective consideration, he can envision a revised structure that makes sense and he wants to invest the time without insurance of success, then he should proceed with a revision.

The time involved in editorial review of manuscripts also varies. Generally it is felt that the time increases when several subject reviewers are involved, but editorial houses doing all their own reviewing can also be very slow. Under normal circumstances, contributors to the *Bulletin* can expect a reply within sixty days.

d. **Editing Manuscripts**

Once the material for an issue is selected, it must be edited. Editing can involve either minor or substantial changes, depending on the policy of the journal, the time and knowledge of the editorial staff, and the quality of the article. Usually when major editorial changes are necessary, the manuscript is returned to the author for approval.

The manuscript must also be marked for the typesetter. Standard markings include the size and style of type, the leading (space between lines), the title and by-line, and the footnotes and credits. In addition, certain mechanical features, such as paragraphs, spacing, bold face or italic type, and capital letters, are highlighted with standard marks. A list of proofreaders' symbols appears in the appendix. Marking the manuscript is sometimes assigned to editorial assistants.

The editorial staff is often responsible for deciding the order of the articles, features, and advertisements. In many cases the order of material is established by an editorial formula, so that the editors can plug in articles according to length and subject matter.

e. **Miscellaneous Editorial Activities**

Proofreading at various stages of production is often another job of the editorial staff. Many journals include authors in this task by sending galley proofs to them for checking. These must be checked and returned within the deadline given, usually one or two days.

Editorial staffs are also usually responsible for much of the record-keeping necessary to organize the flow of manuscripts and for arranging production and business details.

In some organizations, the editorial staff is also involved in business and production decisions, such as the size of the print run (number of copies), quality of paper, services from the printer, and so forth. Alternatively, the publisher, the production manager, a committee or board, or some combination of these positions can make these decisions.

3. **Production Activities**

Journals can be produced by letterpress, by offset, or by lithography or gravure. Letterpress and offset are the most common; gravure is used mainly for the reproduction of photographs and illustrations. Full explanations of these processes can be found in *Pocket Pal: A Graphic Arts Production Handbook* or *Words Into Type,* both listed in the bibliography.

All of the activities involved in production and distribution can be purchased as services from the printer. Each organization determines its own mix of what it will do and what the printer will do, based on number of staff, funds available, and quality of service. The *Bulletin* is typeset, printed, and distributed by its printer.

4. Copyright, Rights, and Payment

When an author offers a manuscript to a publisher, he is offering the company the legal right to publish his words. Under the new copyright law, the author can offer the manuscript for publication and still retain the copyright; however, most publishers, including those who publish professional books and journals, still require that the copyright be transferred. The *Bulletin* follows this standard practice and requires all authors and co-authors to include the copyright statement printed in the *Bulletin* when the manuscript is submitted.

Transfer of the copyright ownership means that the company rather than the author, owns the words. The company can publish those words in edited form and can authorize reprinting of the article without the author's permission. In actual practice, the author almost always sees major editorial revisions before printing.

Technically, the right to republish the material belongs to whomever holds the copyright. Usually, however, most companies or associations will permit the author to republish a work, especially for a different type of publication or for a different audience. Permission to resubmit material to another market should always be requested in writing. Material should not be resold without the reassignment of rights to the author or the written permission of the publisher.

Contracts are generally not used in journal publishing. Submission of the manuscript is usually considered willingness by the author to accept the journal's standard terms. Some journals require that a statement of compliance with particular terms, such as copyright assignment, accompany the manuscript. Acceptance of the manuscript by the journal usually constitutes mutual agreement on the standard terms. If material is solicited or if an honorarium is involved, a letter usually states these conditions. And, of course, by accepting the manuscript, the publisher is not under legal obligation to print it. He has just acquired the *right* to do so if he wishes. Should the article not have appeared well after the originally scheduled date for publication, you can, after inquiring for the reasons, ask that the publisher return the manuscript to you if he does not intend to publish it.

Professional journals usually do not purchase articles. Some exceptions are large, well-known journals that either solicit articles or pay for major features. *Writer's Market,* the annual guide for free-lance writers, lists some library publications that pay, at least for some articles.

5. **Costs**

The cost of producing a journal depends on many variables, some of which are listed below:

a. Ratio of paid staff to volunteer staff

b. Editorial and business expenses, such as telephone, postage, or photographic work

c. Number of copies printed

d. Number of pages per copy

e. Size of the journal

f. Printing costs, such as composition, layout, printing, and binding

g. Distribution costs

h. Payment, if any, for manuscripts

C. The Market for Articles on Library Topics

Journals and newsletters printing articles on library topics abound. Too many exist to list them all. Some provide general coverage of librarianship, while others focus on a particular type of library or library activity. Full listings appear in Ulrich's *International Periodical Directory* and its updates. Representative listings follow:

1. Journals

a. Health Science Library Journals

Bulletin of the Medical Library Association. Medical Library Association

Hospital Libraries. Lee Brooke

b. Other Library Journals

American Libraries. American Library Association

Canadian Library Journal. Canadian Library Association

College and Research Libraries. American Library Association, Association of College and Resource Libraries

Journal of Academic Librarianship. Mountainside Publishing, Inc.

Journal of Education for Librarianship. Association of American Library Schools

Library Journal. R. R. Bowker Company

Library Quarterly. University of Chicago Press

Special Libraries. Special Libraries Association

Wilson Library Bulletin. H. W. Wilson Company

(Various state and regional journals.)

c. Journals in Related Fields

Since health science librarians serve health care professionals in many fields, journals covering each field are possible markets. A selected list follows.

American Journal of Nursing. American Journal of Nursing Company

Journal of Bio-communications. Association of Medical Illustrators and Health Sciences Communication Association

Hospitals. American Hospital Association

Journal of Allied Health. American Society of Allied Health Professionals

Health Values: Achieving High-Level Wellness. Charles B. Slack, Inc.

Journal of Continuing Education in Nursing. Charles B. Slack, Inc.

Journal of Medical Education. Association of American Medical Colleges

Modern Healthcare. McGraw-Hill Publications

Training and Development Journal. American Society for Training and Development

2. Newsletters

Since a newsletter can be published more easily and inexpensively than a journal, many more exist. Sponsoring groups can include individual libraries; local, state and regional organizations of all types, including

associations; companies; friends; or individuals. Because newsletters are often produced irregularly and can cease publication without fanfare, they are sometimes difficult to locate. *Ulrich's* is a good source for the established ones. Your own ties with local, state, and regional organizations will keep you in touch with the more informal publications in your area. Some of the newsletters of potential interest to health science librarians appear below:

COTH Report. Council of Teaching Hospitals. Association of Medical Colleges

Cross Reference. American Hospital Association, Division of Human Resource Management

Health and Rehabilitative Library Services News. American Library Association, Health and Rehabilitative Library Services Division

MLA News. Medical Library Association

Start of Message. Health Science OCLC Users' Group

D. Choosing the Most Appropriate Market for an Article

Since so many journals and newsletters publish material on library topics, you need to determine the best place for the publication of your article.

1. Analyze Your Article

a. What is the main purpose of your article?

Why do you feel that this article is necessary? What is the main idea that you wish to communicate to your audience? Try to clarify for yourself the important points that your article will make. Be as specific as you can; the process will help you determine what you really want to say.

b. Who is your audience?

Once you have clarified what you are going to say, and why, you can decide to whom you should say it. The answer is not always as simple as it seems. Ask yourself who most needs the information you are providing. Often you will have to decide between a broad, general audience and a smaller, more specific one. Or you may find that you have a number of potential audiences for your message, not all of whom can be reached by the same publication. Then you will have to choose a primary audience, the group that you most want to reach.

The charge has been made that librarians "talk to themselves" too much by publishing only in library journals, and that they are missing opportunities to further the library cause by not publishing in journals in related fields. By identifying the main ideas in your article and then asking yourself, "Who needs this information?" you can determine whether your message should be directed to health science librarians, all technical services librarians, directors of medical education, or administrators of hospitals. Once you know whom you want to talk to, you can select the journal that reaches that audience most efficiently.

After you choose your audience, you may find that you will want to alter the focus of your paper slightly. If you decide that a paper documenting the rising costs of interlibrary loan should be directed to hospital administrators, then your introductory description of the value of interlibrary loan will no doubt be more complete than if you were addressing librarians.

c. What are the general characteristics of your article?

1) What type is it?

2) What is the tone? (formal, informal, newsy)

3) How long is it? How complex is the subject? How much space is needed to cover it thoroughly?

4) How timely is the information? Can it wait from six months to a year for journal publication, or should you consider a newsletter?

2. Analyze the Journals

Once you have focused on your message, the primary audience, and the general characteristics of your article, you can analyze the various journals and select the best for your article. Although you will probably already be familiar with the journals you choose, take the time to inspect them *from a writer's viewpoint.* You can draw conclusions about the journal from the printed statements in the preliminary pages, the kind of material published in recent issues, and the advertisements.

a. What is the scope of the journal?

1) What is the general subject area?

2) Have articles appeared recently in the general area of your topics?

3) Have articles appeared recently on your topic precisely?

4) If your topic is one that is not within the usual scope of the journal, do you see any connection between the journal's field and your topic that would appeal to the editor? In writing on library subjects for journals in other fields, you need to stress *why* that audience would be interested in library information.

b. Who reads the journal?

Since the actual readers of the journal are sometimes slightly different from the stated "intended audience," you may have to infer the readership from a combination of the following:

1) The editorial statement about the audience

2) The subjects of recent articles

3) The positions of authors

4) The news items

5) The advertisements: Since advertisers usually research the market thoroughly, they seldom make mistakes about the readership of the publication.

c. What are the general characteristics of articles published by the journal?

1) Are all types represented?

2) Do the articles have by-lines? If not, they are probably written by the editorial staff. This doesn't mean that the journal won't accept an unsolicited submission, but you might send a query letter first.

3) Is the tone scholarly, newsy, informal, or variable?

4) How long are most of the articles?

5) What are the mechanics of publication?

   a. Do they accept unsolicited manuscripts?
   b. Will they return the manuscript? Should you send a stamped, self-addressed envelope?
   c. How long before notification? Publication?
   d. Are query letters necessary or desirable?
   e. How specific are the stylistic requirements? What stylebook is used?

3. **Choose Your Target Journal**

Select a journal as your first choice for the publication of your article. Become very familiar with that journal, again from a writer's point of view.

a. Be sure that the journal has not published articles precisely on your subject in the last several years. If it has, check the contents of the previous article. Your slant may be different enough that the journal will still be interested. If a subject appears frequently, consider a query letter to the editor.

b. Find out all you can about the requirements for publication.

1) Many journals publish information for authors either on the masthead or in the preliminary pages.

2) Journals frequently publish guidelines to authors which they will send you on request.

3) Depending on the journal, formal or informal communication with the editorial staff can often be useful.

c. Some journals encourage authors to send query letters before sending the entire manuscript. A query letter is simply a letter to the editor summarizing the subject of your article and asking if the editor would like to see it. Some authors send query letters to editors before they write the article to try to ascertain if the chances for publication are good. Yet, even in the free-lance field where such letters are common, editors often feel they cannot comment without seeing the entire manuscript. Since answering letters takes time, some journals do not reply to these letters.

Whether or not a query letter is desirable depends on the journal. Several of the nursing journals encourage queries. Many other professional journals much prefer to receive the finished manuscript. The editors of the *Bulletin* generally do not feel that a query is necessary.

E. Why Editors Reject Manuscripts

Editors reject manuscripts for many reasons. A few of these reasons are beyond the author's control. A manuscript may be rejected because a paper on an identical topic is already scheduled for publication or because an editor already has enough material for several issues.

But most of the attributes of manuscripts that result in rejection could have been corrected by a hard-working, conscientious author *before* submission.

Learning to identify weaknesses in your own work and correct them – to be your own editor – is essential for a successful author. Reasons given by editors for rejection of manuscripts fall into three classes:

1. **Manuscript Inappropriate for the Journal**

   a. Subject matter beyond the normal scope of the journal.

   b. Tone and treatment inappropriate for the journal. Articles that are too theoretical or specialized and articles that are too informal or general can fall into this category.

   c. Manuscript not intended for the audience of the journal.

   d. Subject does not seem significant to journal's audience.

   e. Subject is overworked.

   f. Manuscript is too long for the journal.

   All of these "inappropriate submissions" can be avoided by a careful matching of your article to your target journal. (See I, D).

2. **Substantive Weakness in Article**

   Problems of methodology, organization, or expression account for the majority of rejections. Articles with these problems are often lumped together as "poorly written." Recurring difficulties can, however, be categorized.

   a. Lack of clear organization

   b. Lack of clear expression

   c. Unimportant or overused idea

   d. Faulty design of research or methodology

   e. Content inaccurate or undocumented

   f. Fuzzy, unclear, or careless reasoning

   g. Excessive length for the subject

   These problems usually can be corrected only by the author. Correction involves recognizing the difficulties and committing the time to correct them. (See II, F).

3. Problems with the Form in Which the Manuscript Was Submitted

Many of these flaws seem trivial to writers, and probably these problems by themselves would not lead to rejection. However, editors report that these difficulties often signal larger problems of carelessness, lack of thoroughness and precision, and sloppiness. Certainly these errors create more work for the editors and, at the very least, give them a negative introduction to your work.

a. Failure to prepare the manuscript according to the style of the journal.

b. Failure to proofread carefully.

c. Failure to check references. Many editors or reviewers read references as background and are justifiably concerned if the references are inaccurate, or if it is clear that the author has not read his references.

d. Dog-earred or shop-worn original copy.

e. No original submitted. Editors are often concerned that this signals simultaneous submission.

f. Failure to follow instructions for submission.

Of these, failure to put the manuscript in the form required by the journal probably occurs most frequently. (See II, H). An editor very interested in the manuscript will either return it to the author for correction or strain the good will of the copy editors by asking them to straighten up the manuscript. However, an editor who is only lukewarm about a manuscript, or who has an excess of fine, appropriately prepared material will probably reject the article, possibly without an indication that its problems were chiefly cosmetic.

II. WRITING THE JOURNAL ARTICLE

A. Types of Journal Articles

Journal articles can be divided into categories according to their purpose. The divisions are meant to serve as guidelines for understanding possible organizational patterns and should not be considered inflexible. Types can be mixed in the same article as long as the purpose for each type fits in with the overall design.

1. **Report of Research**

   a. **Purpose**

      A research paper usually presents a problem and identifies a question that, if answered, will shed light on the problem. The paper then presents information (data) that has been systematically gathered to answer the question and draws conclusions from the data to answer the question.

   b. **Example**

      "MEDLINE Training Within the Library School Curriculum," by Robert A. Berk and Rebecca W. Davidson. *Bull. Med. Libr. Assoc.* 66:302-308, July, 1978.

   c. **Structure**

      In many disciplines, particularly the sciences, research reports are divided into standard sections which follow a prescribed order. Some journals require use of this formal structure, while others leave the choice to the author. Study the practice in your target journal before you begin writing.

      Even if you decide against using formal structure, it is worthwhile to examine it closely, since it is an inherently logical method of presenting the necessary information about a research project. The elements of formal structure are described below.

      1) **Abstract**

         The abstract consists of a brief summary of the main points of the article.

      2) **Introduction**

         The introduction presents the problem, its significance, and the question or hypothesis that will shed light on the problem. The introduction usually does not need a sub-heading.

      3) **Methods**

         The section on methodology explains how the data was gathered. In a traditional scientific research report, enough detail about how the research was carried out must be given to enable any investigator to duplicate the experiment in order to verify the results.

4) **Findings**

In this section, the information or data collected by the process described in the methods section is presented. Tables and graphs are often used to present quantities of data or to show relationships, leaving the narrative free to highlight the results.

5) **Discussion (Conclusions)**

In this section the findings are discussed and conclusions drawn. The question is answered and the answer related to the basic problem.

6) **Recommendations**

Specific actions suggested by the author based on his conclusion can be included in the discussion section or they can be separated in a section of their own. Need for further study in specific areas are common recommendations.

7) **References**

Bibliographic information for the sources mentioned and numbered in the body of the paper is placed at the end of the article.

Reports of research not adhering to the formal model often follow the same general sequence of presentation, simply because it is so logical. Reduced to basics, the model is:

- Why this was done?
- How this was done?
- What was learned?
- What does it mean?
- What should be done about it?

In an informal report of research, the sections often have the same content and follow the same sequence but have headings which describe the subject matter of the section. Such descriptive subheadings are useful signposts for the reader and can also be used under the more formal headings, such as "Findings."

d. Common Problems in Writing Reports of Research

1) **Problems in Design of the Research Project**

- problem inadequately defined
- question does not bear significantly on the problem

- data collected is not adequate to answer the question. Insufficient data can result from a number of problems including an inadequate sample, poorly chosen data elements, or weakness in the data collection method or tool.
- conclusions not warranted by data
- all variables that might influence results not accounted for.

2) Problems in Organization of Information

- material belonging in one section included in another
- sections are too long
- ideas not developed logically within section
- subheads not used effectively

2. Report of Experience

a. Purpose

A report of experience informs the reader about a program, project, procedure, or solution to a problem. Usually the experience was a successful one, but occasionally projects that did not work make good topics for reports of experience.

b. Example

"A Union Catalog of Monographs: Another Approach," by David A. Kronick and Virginia M. Bowden. *Bull. Med. Libr. Assn.* 66:281-289, July, 1978.

c. Structure

No established formula exists for writing a report of experience. The organizational structure generally comes from the topic itself. Some guidelines follow:

1) Problem or Need

As in a research article, the problem should be clearly stated. This discussion should justify why the reader should be interested in the experience reported.

2) History or Background

Some background information is often helpful, but use only those details which are important to the reader's understanding of the project.

3) **Topical Organization**

Topics inherent in the subject often form the best section divisions. Subheads should be short and descriptive. Within each section, chronological development can be used, if appropriate.

4) **General Applicability**

Highlight those aspects of the problem and its solution that would be common in other settings.

d. **Common Problems in Writing Reports of Experience**

1) The experience described is too local to be useful to others.

2) The explanation is not organized around topics that would be useful to others.

3) Too much procedural detail is included, obscuring the basic principles.

4) The problem is not significant.

5) The article describes every step in the development of the project. Using strict chronology as the major organizational principle often can cause several problems. First, it tends to emphasize procedural development rather than results. Results are often lost in the detail of how they were achieved. Second, a step-by-step approach often requires you to include unimportant details to preserve logical continuity. These details can obscure the main point. Finally, strict chronology destroys the freedom to group by topic.

6) The problem and solution are not thoroughly thought out, so that many variables occur to the reader that are not discussed by the author.

3. **Analysis of a Topic**

a. **Purpose**

An analysis of a topic brings both education and experience to bear on a topic. The author applies the methods of his discipline, his knowledge and experience, the literature, and original data to an organized consideration of a problem, trend, topic, or situation. The analysis article is the most philosophical of the types of articles.

b. Example

"In Search of an Ethic of Medical Librarianship," by Helen Crawford. *Bull. Med. Libr. Assn.* 66:331-337, July, 1978.

c. Structure

The organization of an analytical article must come from the inherent logical divisions of the subject. Some possible organizational patterns follow:

1) Problem/Cause/Solution

For example, an article analyzing the under-use of hospital libraries might first document the problem, then analyze the causes – lack of resources, lack of personnel, lack of long hours, and then present solutions.

2) History/Review of Current Situation/Recommendations for the Future

3) Topics Divided From Within the Subject

For example, this section on types of articles is organized by an analysis which classifies all articles into 12 types.

d. Common Problems in Analytical Articles

1) The analysis is either not comprehensive, not well enough researched or documented, or not clearly thought out. The author of an analytical article must be master of his subject.

2) The article is not clearly organized.

3) The analysis is composed primarily of generalizations with few supporting details.

4. Historical Article

a. Purpose

The historical article presents, interprets, or codifies information about what has happened in the past. It is almost always the product of at least some research but does not usually follow the pattern of a report of experimental research. The historical approach is often used as an introductory element in other types of articles.

b. **Example**

"The Medical Library Association Commemorative Medal, 1899-1976," by Jack D. Key. *Bull. Med. Libr. Assn.,* 64:45-47, Jan., 1976.

c. **Structure**

Historical articles can be either strictly or loosely chronological. A strict chronological organization recounts what happened, step by step. A loose chronological arrangement can cover time in blocks, and within each block, discuss various topics. A purely topical arrangement is also possible, especially if a short period of time is involved or development of the subject over time is not the main focus.

d. **Common Problems in Writing the Historical Article**

1) The subject is not adequately researched.

2) Cause and effect relationships are presented without convincing proofs. Be careful of the formal logical fallacy, *post hoc — propter hoc* (after this — because of this). This is the mistake of assuming that because one event follows another, it was caused by the first event.

3) The chronological approach results in emphasis on unimportant details.

4) The significance of the subject is not made clear.

5. **How-To-Do-It Articles**

a. **Purpose**

"How-to-do-it" articles resemble reports of experience in that they both explain a successful approach to the solution of a particular problem. They differ, however, in both scope and purpose. A report of experience generally tries to place a particular experience in the context of the larger problem and to extract generally applicable principles from an individual experience. It focuses more on analyzing what was learned about a general problem than on explaining a particular technique. A "how-to" article focuses on a description of a particular procedure or project, giving enough detail so that the reader could duplicate the project or perform the procedure.

b. **Example**

"A Core Textbook Collection in a Health Sciences Library," by Elvin D. Bess and Robert T. Divett. *Bull. Med. Libr. Assn.* 65:287-289, April, 1977.

c. **Structure**

A "how-to" article can vary from a complete narrative description of a procedure or project to a series of specific steps for performing the procedure. Generally, both approaches include an introduction establishing the need for the procedure, an overview or description of the total procedure, and a detailed explanation of the procedure, broken down into topics or into actual steps.

Since "how-to" articles often are designed to teach the audience how to perform procedures, some principles of writing instructions may be useful.

1) Divide the entire procedure into logical units and each unit into logical sub-steps.

2) Visualize yourself performing the procedure.

3) Have a person with the same background as your proposed audience but with no previous knowledge of your project read the article, mentally walking through the steps.

4) Be complete enough to give the reader the necessary information but do not intimidate him with unnecessary details.

d. **Common Problems**

1) Instructions are not complete enough to allow the reader to initiate the project or perform the procedure.

2) The steps do not stand out clearly.

3) The importance of the procedure is not clear.

4) The instructions are too detailed, telling the reader what he already knows.

6. **"Communications"**

a. **Purpose**

Many journals set aside a section for the publication of several short articles, often called "communications." Subjects of communica-

tions are as varied as subjects of full-length articles. Usually "communications" are an accelerated means of publication, since they are often reviewed by only one person.

b. Example

"Comparison of United Parcel Service and United States Postal Service Delivery Speed and Cost for Interlibrary Loan," Birsen, Kay and Alice Hurlebaus, *Bull. Med. Libr. Assn.* 66:345-346, July, 1978.

c. Structure

Communications can be organized along any of the patterns for full-length articles. They are usually 2 – 5 typewritten pages so the topic should be narrow enough to be covered thoroughly in a short space.

d. Common Problems in Writing Short Communications

1) Subject too limited or simplified to be of interest

2) Subject too broad to be treated in a short paper

7. Review Articles

a. Purpose

A review article is a "state-of-the-art" article on a particular topic. It summarizes developments or findings in the literature. It can present current findings, or it can take a more historical approach and present changes over time.

b. Example

A hypothetical article surveying the literature on the role of the medical school library committees.

c. Structure

Two general organizational plans are common in review articles:

1) Chronological

The chronological approach discusses the articles as they appeared. Within order by date, the articles can be discussed one by one. This pattern of organization emphasizes the individual studies, since it allows for complete discussion of each

article. It also emphasizes change over a period of time and is used for studies that emphasize historical analysis.

2) **Topical**

The topic approach divides the subject into its logical categories and then discusses either the development or the current state of this topic as reflected in the literature. Reference to the literature can be brief, stressing conclusions, or can be more detailed. Topical organization stresses the subject matter, rather than individual research, and should read like a well-documented essay.

d. Common Problems in Writing Review Articles

1) Lack of clear definition of scope and purpose of the review article.

2) Lack of cohesion and adequate connections among studies.

3) Significance of article not apparent.

4) Topic not well organized or well thought out so that all aspects are considered.

5) Subject too large for a meaningful summary.

8. Book Review

a. Purpose

A book review is designed to give the reader the facts about a book (date, price, edition), a description of its contents, an evaluation of those contents by a knowledgeable person and some indication of how the book would be best used.

b. Example

Reviews appearing on pages 365-372 of the July, 1978, *Bulletin.*

c. Structure

Book review articles can discuss one book or several on the same topic. When discussing several books, the same elements can be discussed for each, to allow easier comparison. No rules exist for the organization of book reviews. A frequent pattern for organizing the common elements is as follows:

1) Interest-catching statement(s), including author, title and other pertinent information

2) Description or summary of contents, sometimes of main points

3) Evaluation – strengths

4) Evaluation – weaknesses

5) Statement of appropriate use (e.g., for medical students, ward secretaries, and so forth)

The outline above should only be taken as a rough guide. Any pattern which gives the reader the necessary factual and evaluative information and makes organizational sense can succeed. Book reviews can be informative and often creative pieces of writing and definitely need not conform to one organizational pattern.

9. **News Items**

a. **Purpose**

In this context, "news" refers to short, informative pieces of writing of timely interest. News items include reports of committees, organizations or meetings, developments on a topic, announcements important to a profession, and countless other short, informational subjects. News items usually need to be published within a month or two of writing, and so are usually submitted to newsletters or "news" or "notes" sections of journals.

b. **Examples**

MLA News

c. **Structure**

Although the organization of each item can vary with the subject, some guidelines used in writing press releases may be helpful:

1) Choose a headline that is short, informative, and interesting. Editors often change the headline, but authors should submit one to indicate their idea of the main focus.

2) Answer the questions "who," "what," "why," "where," and "when" in the first several sentences.

3) Try to catch the reader's interest in the first sentence.

4) Organize the details of your piece in descending order of importance, putting your most important information in the opening paragraphs. This is often called the "clip principle," since it allows an editor to cut your article from the bottom and still retain your important points.

5) Don't use words and phrases that are unspecific, "today" or "last week."

6) Check all the factual information in your article.

7) Try to make the piece interesting and readable.

d. Common Problems in Writing News Items

1) News item is dull.

2) Facts or spellings are inaccurate.

3) Item is too long and can't be shortened without re-writing.

B. Steps in Writing an Article

Writing an article can be divided into five distinct activities: planning the project; planning the article; writing the first draft; revising; preparing the manuscript for submission.

C. Planning the Project

1. Choosing and Defining a Topic

a. Deciding on the general topic or area of concern.

Topics for articles generally come from an individual's special areas of knowledge and involvement. If you are having difficulty focusing on an area of interest, ask yourself these questions:

1) What are the most significant problems in my area of interest?

2) Have I come across possible solutions to these problems, or can I envision possible solutions to investigate?

3) What do I spend most of my work time doing? What about this activity would be useful to others?

b. Narrowing the topic.

Once you have decided on a general area of concern, you need to narrow it into a manageable topic for an article. Consider what you

wish to accomplish by writing the article and then choose the type of article that best fits your subject and your purpose.

c. **Searching the literature.**

A literature search is an essential part of the early formulation of your topic. Identifying and reading all articles in your area of concern will broaden your knowledge of the topic and will show you what has already been said. Look carefully at your approach to your topic. Has it been presented before? Do you have new information or a new perspective? Is your idea important? It is often valuable to search indexes outside of your immediate field. A perspective from another discipline can be significant in shaping your approach to a topic.

2. **Designing Your Project**

Designing your project involves determining what information you need, how you will get it, and what you will do with it after you've got it. Particularly in a research project, the design of the study is probably the factor most crucial to the study's usefulness. Designing research projects is a complicated subject beyond the scope of this syllabus. The interested reader is referred to CE 41 and the bibliography in the back of the syllabus. Some important considerations will be mentioned briefly.

a. Spend ample time on isolating and defining the problem. Be sure you are focusing on the basic problem and not just a symptom.

b. Choose the method of data collection best suited to your project. Some common types of collecting methods are the interview, the questionnaire or survey, examination of historical records, and direct observation of either controlled or uncontrolled events. Each method has its strengths and weaknesses and should be understood thoroughly before use.

c. Consider using a sample rather than the entire range of events you are studying. If you are uncertain about either the value or methods of sampling, seek statistical advice.

d. For any project involving collection and analysis of quantitative data, seek statistical advice both when planning and when analyzing.

e. Be sure the data you collect answers the question you are asking.

f. Have a purpose for the information that you gather.

g. Subject your own plans to rigorous logical analysis and then ask colleagues to comment on your design.

D. Planning the Article

Once you have all your information gathered and analyzed, you need to decide how to present it in writing. Planning the logical structure of an article *before* you begin to write is analogous to planning the construction of a building before you build, although the consequences of failing to do so are not as dramatic.

1) Preliminary Organizing

From the time you decide to write an article on a topic, you are probably mentally planning what you will say. This informal planning usually takes place over a period of time and involves trying out various ideas and approaches. Such a settling-down period is an invaluable preliminary to formal organizing.

2) Formal Organizing: Outlining

An outline is a mechanical aid for organizing ideas. By placing ideas in hierarchical order, you can organize them in a logical sequence. Since you are dealing with phrases rather than whole sentences, you will find it easier to analyze and rearrange the structure of your article. Many beginning writers skip the outline and begin writing as soon as they have decided on a topic. This approach usually results in a draft that is rambling and lacks logical conciseness, simply because the article takes shape sentence by sentence, without an overall plan. Such a draft can be revised to improve its logical structure, of course, but the job is often difficult and frustrating. Experienced writers find that careful outlining produces a much better rough draft and a better article.

3) Outlining Your Article Logically

As stated above, outlining is a mechanical technique that allows you to organize your ideas logically. First, you should review the basic structures of the type of article you are planning. Then break your topic down into logical units. The steps below might be useful in that process.

a. Identify Main Sections

Identify the main sections of your article. Break the topic down into usually 2-5 large, logical units. Think of tentative sub-headings for these sections. These sub-headings will be signposts for the reader, indicating what lies ahead.

b. Identify Main Points

Then identify the main ideas under each section. These main ideas form the framework of the article. Each idea will probably be developed into a paragraph.

c. **Arrange Supporting Details Under Each Main Point**

Each main idea must be supported with evidence. Evidence can be further, more specific analysis; facts; examples; or argument. It forms the body of the paragraph.

E. Writing the First Draft

1. Writing From Your Outline

Writing the first draft can be agony, or it can be one of the most enjoyable parts of the writing process. The difference comes from the way you view the first draft. If you feel that the first draft will virtually be your article, with a few minor corrections, writing is almost certain to be laborious and fraught with agonizing choices. Particularly if your outline has not been complete, you must not only decide what to say but the best way to say it – once and for all.

If, however, you view the first draft as a step in the total writing process that comes between outlining and revising, the first draft does not seem so imposing. If you have outlined in detail beforehand, you have already established the structure of your ideas. Writing the first draft means giving the skeleton flesh. Because you are thoroughly familiar with your subject, ideas and thoughts flow easily. Because you also plan detailed revision of the first draft, you don't have to agonize over word choices or sentence structure. You can concentrate on getting the words down as they come to you, confident that you will have a chance to go over them rigorously later. Sandwiched in between rigorous logical analysis of the structure of your ideas and rigorous logical analysis of the way you express those ideas, the first draft should be an opportunity to let the words flow.

2. Planning Graphic Aids

As you write the first draft, you will need to think about what ideas or information you wish to express graphically. Graphic aids – tables, figures, illustrations, and photographs, are generally used:

- to show relationships between items or ideas
- to present quantities of data in an organized format
- to show visually what would take an inordinate number of words to say.

a. **Tables**

Tables present numerical data in rows and columns. They are excellent for presenting quantities of data and clearly pointing out relationships. Tables are usually arranged with the categories on the

left-hand margin and the quantities in the columns. When the table contains percentages or other statistical manipulation of the original data, the original data is placed on the left of the calculation. The categories can be arranged in whatever way fits the data – by size, alphabetically, by date, by location or by internal classification.

b. Graphs and Charts

Graphs and charts are visual representations of relationships between quantities.

There are many kinds of graphs and charts: bar charts, pie charts, line charts, and others. Some of the most common are discussed below:

1) Bar charts are most useful for comparisons. Bars can be arranged horizontally or vertically.

2) Pie charts show percentages of the whole effectively.

3) Line charts give a visual representation of changes.

When planning graphs, choose your scale, or the distance between quantities, carefully. Be sure that the visual impression of the graph – i.e., gentle slope, steep slope – corresponds to your actual data. When using coordinates, it's best to start with zero.

c. Guidelines for Using Graphics

1) Each graphic is clearer if it makes one point, although that point can be a relationship.

2) The graphic should be clear without reference to the text.

3) The graphic should be as systematically organized and as uncluttered as possible, so that it makes its point clearly.

4) When referring to the graphic in the text, it is redundant to repeat in words all the information in the graphic. Identify the graphic and call attention to its most significant relationships or to points which you will mention later in your article. If the purpose of the table is simply to make the original data available to the interested reader, a general reference to the content and location of the graphic is sufficient.

5) Use shading or broken lines to add contrast to data elements.

6) Matters such as numbering and lettering of graphic material, specificity of title, and use of footnotes in graphics can vary from journal to journal. Directions for preparation of graphics are usually found in the guidelines for authors or the style book required by the journal.

7) Most journals require that graphic materials be professionally drawn.

F. Revising the First Draft

Thorough revising is the key to good writing. Many beginning writers feel that the job is done after the first draft is completed. Experienced writers know that the job is just starting.

Since revising is such a big task, breaking it into four distinct parts not only makes it more manageable but also allows you to concentrate on one element of your paper at a time. The four types of revising are listed below:

- Revising for logical structure
- Revising for clear sentences
- Revising for literary style
- Revising for accuracy

1) Revising for Logical Structure

The first step in revision is to check the logical consistency of your argument. Examine each element of your paper systematically.

a. Main sections

- Are the sections preceded by clear, descriptive headings?
- Is the sequence of sections logical?
- Are the contents mutually exclusive, with no details in the wrong sections? (e.g., results in the methods section)
- Could sub-headings be used within the section?

b. Main ideas

- Do the main ideas within each section stand out clearly?
- Do they proceed logically through the section?
- Are there any gaps in the logical argument?
- Do they serve as topic sentences for paragraphs?
- Are they in the preferred "first sentence" position?

c. **Developmental detail**

- Is each main idea sufficiently developed with specific facts or details?
- Are all the details under each main idea relevant?
- Could any points benefit from more development or amplification? more specific detail?
- Are there sufficient transitional details to go from one main point to another?

2. **Revising for Clear Sentences**

a. **Defining Clarity**

One of the most common reasons given by editors for rejection of manuscripts is lack of clarity. It is one of the easiest weaknesses for a reader to detect and one of the most difficult for a writer to see. A sentence is clear when the reader understands it. The reader is the ultimate judge.

Seeing your own words through the eyes of a reader is very difficult for any writer. Even if you can transcend your affection for your creation, you must still overcome the assumption that because you know a subject well, everyone else does also. Reading your own writing objectively is essential in revising. But because it is so difficult, you should also seek the comments of truly objective readers – your colleagues.

Some general characteristics which make sentences easy to understand are listed below:

1) **Brevity**

Some experts advocate brevity above all else. The more moderate guideline is to use no more words than necessary to express your complete idea.

2) **Specificity**

The more specific an idea is, the clearer it is.

3) **Direct, Simple Expression – avoidance of jargon.**

Words and phrases that are short, specific and commonly understood communicate meaning most clearly.

b. Revising for Clarity

Often lack of clarity is not the result of one major "error" but of the cumulative effect of many smaller problems. An effective approach to revising for clarity is to examine each sentence individually. Below are some guidelines that can help you assess the clarity of each sentence.

1) Tell yourself exactly what you want to say in the sentence. Often in explaining your meaning aloud, you will use simple, more natural phrases.

2) Locate the main subject and the main verb.

   - If they do not express the main idea in the sentence, rewrite so that they do.
   - If the main verb is passive, try to find an appropriate active substitute.
   - If the main verb is a weak verb, or a weak-verb-plus-noun combination, look for a vigorous verb.
   - If the verb is very long, pretentious, or very vague, look for a shorter, more specific, more natural word.

3) Look at elements in the sentence *other* than the main subject and the main verb: modifying clauses, phrases, and words.

   - Is there a shorter word or phrase for the same idea?
   - Can you find a more specific word that better pinpoints your meaning?

4) Look especially for these bugbears of editors:

   - Jargon
   - Abbreviations without definitions
   - Redundancies
   - Roundabout phrasing
   - Pretentious, vague, or meaningless words and phrases

5) Look at each sentence in relation to its neighbors.

   - If they are expressing related aspects of the same idea, consider combining them with one element subordinated to the other.
   - If they are long and contain several dependent clauses, consider separating them into several sentences. Be sure to supply the needed transitional words.

3. **Revising for Literary Style**

A well-written article should be more than just significant, accurate, and clear. It should also be pleasant to read. Below are some suggestions for revising your manuscript for style:

a. Is your article interesting? Would you read it if you hadn't written it?

b. Read your article out loud.

- Let your ear assess the balance and rhythm of your sentences.
- If you hear too many sentences starting with the subject and verb, add variety by starting some sentences with introductory phrases and clauses.
- Listen for repetitions of sounds in words and phrases. These intrude on the reader's attention and should be eliminated.

c. Good writing is dynamic and vigorous. Vigorous writing characteristically uses concrete words, lacks cliches, stresses action verbs over nouns, and generally "makes sense." Listen for these qualities in your own writing.

4. **Revising for Accuracy**

Nothing can be more damaging to the argument of a paper than a factual error. Even if an error is relatively unimportant, it undermines the integrity of the article and the author. Yet errors abound in the literature, simply because authors do not take the time necessary to revise their manuscripts for accuracy. Below are some suggestions for such a revision.

a. Check all your facts in reference sources.

b. Be sure your reasoning is clear.

c. Have the statistical design and analysis of your study looked at by someone knowledgeable in statistics.

d. Check the bibliographic data for all your references.

e. Be sure that your sentences mean exactly what you wish them to mean.

f. Proofread your manuscript carefully.

G. Writing the Abstract

A good abstract summarizes the main points of an article. From the abstract, the reader should learn the author's main ideas. If the reader is then interested in the details that support the main points, he can read the article. To be most helpful, an abstract should be able to stand apart from the article and still communicate useful ideas.

Abstracts are sometimes classified as either substantive or descriptive.

1. Substantive Abstract

This abstract is a digest of the main ideas of the article. It makes sense on its own, although, of course, it is not as detailed as the parent article. Substantive abstracts are most useful to readers because they are a condensed version of the actual article.

2. Descriptive Abstract

A descriptive abstract describes what the reader will find in the article rather than giving a summary of the actual information. Such an abstract reads like a narrative table of contents and is of little time-saving value to the reader.

H. Preparing the Manuscript for Submission

1. Requirements of the Journal

Most journals require that manuscripts be prepared following specific rules. These rules cover both format and stylistic matters. These requirements are usually published in the preliminary pages of the journal or as a separately published brochure available from the publisher. The requirements of the *Bulletin,* exemplary in their precision and clarity, are reprinted in the appendix.

In addition to publishing specific guidelines for manuscripts, many journals specify that a certain style manual must be used as a reference for spelling, punctuation and other stylistic details. The manual required varies from publisher to publisher and from discipline to discipline. The University of Chicago's *Manual of Style* is used by many commercial as well as professional publishers. Other style manuals include the *Stylebook* of the American Medical Association, the *Council of Biology Editors Style Manual,* and the *Publication Manual of the American Psychological Association.*

All of the journal's requirements should be followed conscientiously.

2. Format

Many of the journals' requirements deal with the typing of the manuscript, the number of copies needed and the way in which graphic material should be submitted. These requirements are usually clearly indicated in the guidelines. The *Bulletin* requires a double-spaced manuscript, with a separate title page containing authors' names, institutional affiliation and footnotes. The original and two clear photocopies are required. Authors should *always* keep a carbon or photocopy of the original manuscript.

3. Style

As used here, "style" refers to the spelling, punctuation, and form of the manuscript. Since consistency of stylistic matters is essential in any published material, authors are usually required to check the contents of their manuscript against a standard style book. Below are some guidelines for checking the stylistic elements of your work.

a. Spelling

1) Check all words that look questionable.

2) Check all compound words.

3) Check all words which you have capitalized.

b. Titles

Check all titles of books, songs, plays, and articles to be sure they are properly marked.

c. Numbers

Check the usage in your stylebook governing the printing of numbers in arabic.

d. Punctuation

Use standard punctuation or the special requirements of your stylebook.

e. References

1) Carefully prepare the form of all references, following the style specified by your journal.

2) Verify the bibliographic information for all your references.

f. **Footnotes**

Common footnotes include notice of the presentation of a paper at a meeting, notice of grant support, and the current addresses of the authors. Journals differ, however, in their requirements for footnoted material, so check the "Guidelines."

g. **Abbreviations**

Most journals require that abbreviations conform to a specified reference work. Usually the full term should be used initially, with the abbreviation following in parenthesis, except for standard units of measure.

h. **Tables**

Requirements governing the preparation of tables are usually quite specific. Often tables should be typed on a separate sheet, numbered consecutively, and briefly titled. Check the style manual for further details.

i. **Figures, Illustrations, and Photos**

All graphic material should be professionally prepared. Photographs should be sharp. All graphics should be credited and labeled according to the requirements of the journal.

4. **Submitting the Manuscript**

Send the manuscript and copies, any graphic material and copies, and a brief transmittal letter to the editor of your chosen journal. The transmittal letter can simply state that you are submitting your material for possible publication. Some authors include a brief summary of their credentials that bear directly on the subject of the article, but this is not required.

Some authors also include a self-addressed postcard pre-typed with a message that the material has been received. The editors then return the postcard when they get the manuscript.

Authors should keep submission records for each manuscript, including where it was sent and when. Most journals indicate the approximate time required for review. Although authors are anxious for quick responses, the reviewing process is often very slow, and a long response time usually does not signal either rejection or acceptance – just some sort of delay.

If the usual time for response is extraordinarily exceeded, an author may send a brief, polite inquiry.

If the manuscript is rejected, the author should evaluate the comments, make the alterations that he feels are valid, choose another target journal, retype the manuscript to conform with that journal's style and send it off.

SECTION II
Publishing a Book Manuscript

SECTION TWO: PUBLISHING A BOOK MANUSCRIPT

I. APPROACHING A PUBLISHER

A. Selecting the Publisher

Choosing the appropriate publisher is one of the most important steps in the publication process, yet may seem overwhelming, particularly to a beginning author. There are systematic ways to select a handful of the best publishers' from among the thousands of publishers in existence.

The first step is to collect information about publishers who specialize in books similar to yours. You will need to compile a list of these publishers, their editorial requirements and manuscript procedures, and then limit this list to a few potential publishers.

Where do you begin? There are many sources of information on publishers which are viewed as essential reference books for authors. The following sources provide information on the types of books published by various houses. Compile a list of potential publishers, and examine their current list of titles. Look for similar books on the list, and look for gaps in the subject area. Compare how your book would fit into their lists.

1. Where To Look

a. Literary Market Place

This book lists American book publishers and their addresses, and gives a brief description of the types of books accepted by each. It includes a general subject listing and a geographical location listing. There is also information on reference books of the trade, book review services, and writers conferences and courses.

b. The Writer's Handbook

This book lists about 2,500 magazine and book publishers with addresses, names of editors and editorial requirements. It also lists awards and grants for writers, and contains numerous articles on writing for publication.

c. The Writer's Market

This source lists more than 5,000 places to sell your material. It lists the publishers' addresses, names of editors, and describes scope of topics and manuscript specifications.

d. **Publishers Trade List Annual**

This is a valuable reference book which lists current catalogs from publishers who issue three or more titles each year. It is a guide to the types of books published by each publisher.

e. **Professional Journals**

Journals in your field can help you determine which book publishers specialize in similar topics. Check the ads as well for the names of publishers of recent books.

f. **Similar Books**

If there are books published which are similar to yours, or in the same field, note the name and address of the publisher.

g. **Exhibits**

Familiarize yourself with the books published by publishers who display at the exhibits for professional conferences.

h. **Catalogs**

Ask publishers for their catalogs and brochures so that you can study the types of books they publish.

2. **Don't Forget Your Contacts**

Colleagues, professors, and friends, particularly those who have published, may be the best sources of information on publishers. They can be a link to scholarly publishers, give you practical advice, point you in the right direction and maybe even introduce you to the right publisher. Get as much information and as many leads as possible.

3. **Evaluating a Publisher**

It is difficult to evaluate how good or bad a publisher may be, but the following points may help.

a. Examine the other titles on the publisher's list. Look at:

1) Book design

2) Content

3) Quality of presentation

4) Overall style

b. Try to get information about the backgrounds of the editorial staff. Are they familiar with your subject?

c. Does the publisher have the financial resources needed to produce and promote your book?

d. What marketing and distributing procedures does the publisher regularly use?

Evaluate the strengths and weaknesses of a house in view of your own book. Get information on the publisher's reputation, the quality of copyediting, typesetting, and the overall appearance of finished books.

B. The Proposal

It is essential to prepare a well-organized, comprehensive proposal for a publisher. Most publishers will not wade through reams of manuscript pages without first seeing a proposal.

1. The Purpose

Although proposals and preliminary requirements vary from publisher to publisher, they all are designed to outline the proposed manuscript and specify the intended audience. Your proposal must convince a publisher that:

a. You have a sound idea for a viable market

b. You are qualified in your field and as a writer

c. You know the specific market and competitive books

d. You have the motivation and time to complete the project

2. Component Parts

Generally, the proposal should include a cover letter, (also known as query), your resume, contents page, outline of chapters, and sample chapters. Some authors send only the query letter first, but if the publisher is really interested, he will want to see the entire proposal. Sending everything at the same time simply eliminates the second step.

a. The Cover Letter

This should be one or two pages and provide enough information to help the publisher decide if he wants to read the remaining material. The letter should include: a brief description of the book; the reasons you think it should be published; your qualifications to

write it; the audience and competition (if any); and the approximate length and special requirements.

1) **Description of the Book**

Write a one or two paragraph synopsis of the book, describing the general content and purpose. A brief, but comprehensive description can interest the publisher in reading the entire proposal.

2) **Need For the Book**

The publisher needs to know why you think your book should be published. If you are writing about a particular topic, obviously you should have some expertise. Tell the publisher why the topic and your approach is important, unique, and why people would be interested in buying the book. The publisher wants your viewpoint on the importance of your book. The publisher will also want to know why you selected him to publish your book. Is it similar to others on his list? Does it fill a gap? Does he specialize in publishing similar books?

3) **Intended Audience**

The audience for your book is also very important. At first glance, the audience may seem obvious; all medical librarians. But it is important to narrow the actual buying audience as much as possible, to hospital librarians for example. Knowing the audience helps the publisher determine:

a. marketing strategy

b. number of potential buyers

c. anticipated income

d. anticipated expense

Prior to investing money in a book, the publisher must try to determine the breakeven point; the amount of income needed to recover all expenses. A publisher tries to estimate the minimum number of books that must be sold at a specific price to recover expenses. If a publisher does not estimate the number of potential buyers accurately, a deficit may result.

For example, if the publisher estimates that the book will cost "x"-amount to produce, and that 1,800 copies must be sold at $20 each in order to break even, then he must determine if there are 1,800 potential buyers.

The author can help the publisher determine the potential market, but an author often believes that there is a huge market and that the book will be a "best-seller". Don't project a grand and unrealistic picture of the potential sales.

4) **Competition**

The publisher should be aware of similar books on the market which may compete with the sale of your book, so list these books and note their similarities and differences. The publisher will then have helpful information for a final decision. By evaluating competing books, you will also show that you are familiar with the literature in your field. This may also help demonstrate the particular merits of your own book.

5) **Physical Description of Your Proposed Manuscript**

A physical description of your proposed book, including format, estimated number of pages, number of photographs, charts and other graphics, should be included so that the publisher can evaluate production costs. His estimate of projected costs will influence his final decision.

For example, if the book has an audience of 500 buyers and must be sold at $55 to break even, then the publisher must determine if there are that many buyers willing to pay that price.

6) **Qualifications**

You should indicate your particular qualifications to write the book. What are your credentials and your experience which make you an expert on the subject? Have you other publications to your credit? The publisher needs to be assured that you know your subject.

b. **Resume**

Your proposal should include your resume, which lists your qualifications; your education, experience and previous publications. It provides background information.

c. **Contents**

A brief summary of the book's content is important. The contents page indicates the proposed structure, organization and specific topics.

d. **Preface and Introduction**

By reading the author's introduction to the book, the publisher has a better idea of the purpose of the book and its general focus.

e. **Outline**

An outline of the book enables the author to provide a paragraph summary of each chapter.

f. **Sample Chapters**

The publisher needs to have some idea of the quality of your writing. Sample chapters enable him to check your writing style, your logic and reasoning abilities, and your ability to express your thoughts with clarity.

g. **Time-table for Completion**

The publisher wants to know the expected date of completion for your book. Is it six months or four years? This may be an important factor in a final decision.

3. **Final Points**

Not all publishers require this preliminary material, so find out what they do expect. Whatever you decide to send, do not send a complete manuscript if your material is unsolicited. Editors generally will not read entire manuscripts. A sample is usually sufficient for undertaking contractual negotiations.

It is unnecessary to complete a manuscript before sending the proposal to a publisher. Rather than spending years trying to find a suitable publisher for a completed manuscript, it is best to see if there is a place for your idea. Usually completion of 30% of a manuscript is sufficient. After testing your proposal you can then decide whether you want to write more or whether you want a commitment from a publisher before you proceed.

When you submit your proposal, be sure to send original copy, particularly of the cover letter. A publisher does not want to be one of 50 publishers spending time reading your material. Editors and publishers do not like to waste time with a proposal that someone else may have already decided to publish. If you are going to send it to more than one, be fair and let the publisher know.

The proposal should be brief, but comprehensive, and as carefully written as the manuscript.

In general, the more material you provide in your proposal, the more detailed and useful a publisher's response will be. Even if the proposal is rejected, you will have enough comments on which to base a revision.

II. EVALUATING PROPOSALS

A. Who Reviews the Proposals

The reviewing process varies depending on the size and type of publisher.

1. Large Publisher

The proposal first may be read by a reader, a person who sorts out the best proposals and sends them to an editor. If that editor likes it, his next step may be to convince others in the house that it is worth publishing.

In some houses the editor completes a check list containing specific information on the market, production costs, and manuscript specifications. This list is circulated among editors, sales managers, and anyone else who has a say in the publication of the book.

2. Small Publisher

In a smaller publishing company, fewer people are involved in the decision. At a university press or professional association, the proposal will probably be discussed and approved by a review board.

B. Factors in Proposal Evaluation

The publisher must evaluate not only the proposal content but the potential costs of publication. Usually, the following costs are considered: market, production and editorial costs. As part of this analysis, the publisher sets a tentative list price.

1. Market Evaluation

The market is one of the first things a publisher must try to determine:

a. What group constitutes the target audience?

b. How many potential buyers exist?

c. Does the proposal address the information needs of this particular market?

d. What are the competitive books, if any?

e. What are the number of estimated shelf-life years?

f. What is the author's reputation in the field?

g. What are the estimated costs for advertising and promotion?

2. Production Cost Evaluation

The publisher must then estimate production costs which are usually based on the author's manuscript specifications. The following are considered:

a. The author's estimate of manuscript pages

b. The editor's estimated number of printed pages

c. Trim size (the width and length of the finished book)

d. Photos and illustrations

The costs of permissions and indexing may also be included if the publisher pays for them, though usually the author is responsible for these costs.

3. Contractual Evaluation

The publisher must estimate the required author advance and the royalty percentage. Many publishers have a standard royalty fee, usually a percentage of net income on the first 5,000 books sold (10%), for the next 5,000 sold (12%) and so on. Smaller publishers may provide only an honorarium and no advance, particularly non-profit organizations. An advance against royalties is more common among large commercial publishers.

At this stage of evaluation, the publisher must also analyze any other potential deviations from standard contract terms which may affect costs. (See the section, Negotiating Contracts.)

4. Editorial Cost Evaluation

The publisher must try to determine potential copyediting problems affecting costs, such as numerous pages with mathematical symbols, and also the amount of time required for editing.

5. Price Evaluation

Once the publisher has estimated the market size and production and editorial costs, the next step is price evaluation. What will be the book's

list price? This price must take into account all production, editorial, advertising, and overhead expenses, as well as an author's royalty and advance.

Production costs are based on composition, paper, printing, binding and number of copies printed. There are several variables which have a direct bearing on the production costs, but these will be discussed in greater detail in the section on the production process.

Publishers try to establish accurate estimates in an initial cost evaluation. The more accurate the estimate, the easier it is for the publisher to make an intelligent decision on publishing the book. The publisher can calculate the break even point and estimate anticipated income by establishing a tentative list price. The publisher tries to balance the anticipated income and expense prior to deciding to publish.

No matter how worthwhile and useful your book may be, the publisher may lose money if he must sell 5,000 copies at $59.50 each, or 35,000 copies at $14.95 each, when there are in fact only 3,000 potential buyers.

Any publisher, regardless of size, must review all cost factors. Some required detailed documents on projected income and expense.

C. Cost Variables Controlled by Publishers

Sometimes a publisher must juggle several variables before deciding to publish a book. There are three variables which a publisher can control: production costs, number of copies on the first print run and list price. How these factors are juggled can make the difference between profit and loss.

These variables can be calculated before the book is approved and upon receipt of the final manuscript. If the final manuscript has more illustrations and pages than originally estimated, the list price may change. The publisher may discover the market is larger or smaller than estimated, in which case the print run will be adjusted.

1. Cost Estimate Variables

Cost estimates are based on plant and manufacturing costs. In order to estimate these costs, the publisher needs to know the approximate number of words and amount of artwork in the final manuscript, the trim size, and the estimated number of printed pages.

a. Plant Costs

These usually include composition (typesetting), plates, artwork, and sometimes the expense of copyediting and proofreading. Plant

costs are a one-time charge regardless of how many times you reprint a book.

b. **Manufacturing Costs**

These costs include paper, printing and binding, and occur with each printing or reprinting.

c. **Unit Costs**

The unit cost of a book (actual production cost for each book) is calculated by adding the plant and manufacturing costs, and then dividing the total cost by the number of books to be printed. A second printing will result in reduced unit costs since the only actual expense is that of manufacturing. There are no plant costs in a reprinting.

d. **List Price**

The list price of a book is determined by adding the costs of plant, manufacturing, and royalties. To determine the amount of royalties, you need the list price, which becomes a cart-before-the-horse problem. To estimate royalties per book, a publisher can estimate a list price based on the plant and manufacturing costs.

Example: If the list price is estimated at $10, then royalties can be estimated at 10% of this, or $1. Then the unit cost will include plant, manufacturing and $1 for royalties. Let's assume that the total unit cost is $2.50. Some publishers establish a list price using a formula, multiplying the unit cost by either four, five or six. This particular formula has been derived by estimating the "indirect costs" or overhead. These include salaries, travel, processing, shipping, warehousing and other administrative expenses. So a unit cost of $2.50 x 4 = $10, which will be the list price of the book.

2. **Examples of Juggling Cost Variables**

Unit costs for a book may vary depending on the size of the print run. For example, a publisher may decide to print 1,000 books at a unit cost of $3. By printing 2,000 copies, the unit cost may be lowered to $2. The list price can be reduced and the publisher may be able to sell more books. For 1,000 copies, the publisher may decide to charge $10 per book, but by printing 2,000 books and charging $7, the publisher may realize a larger profit. However, if less than 2,000 books are sold at $7 each, the publisher may have a deficit. It is important to be conservative on estimating print runs. Though unit costs and list prices may be comparatively lower, potential profit may be tied up in excess inventory.

Another example is that the publisher may initially decide that a book should be produced in hardcover, but may then discover that the primary market is the student with limited funds. By producing the book in paperback, costs can be reduced, more students may buy, and there may be a greater profit.

3. Final Points on Cost Evaluation

Though the preceding explanation has been simplified, it is representative of the methods used to determine cost estimates, print runs, and list price. Minor changes will be necessary between the preliminary estimate and final calculations.

It is important to emphasize the publisher's final decision on print-run. A difference of 1,000 copies may be the difference between a large profit or a large deficit.

D. The MLA Publication Evaluation Process

MLA now provides a means for monograph publication and is currently negotiating contracts for several books. The Publication Panel is the review board for book proposals, and has a review process similar to other scholarly publishers. It considers the following:

1. Preliminary Document Review

The Panel requires a curriculum vita, chapter outline, preface or introduction, and sample chapters. The Panel analyzes the purpose and scope of the book, and the manner in which it is presented, as roughly indicated by the sample chapters. Assuming that the overall approach is logical, the Panel then examines the author's subject expertise. In a small field such as medical librarianship an author's expertise can lend the book a more authoritative and credible position in the marketplace.

2. Market and Cost Evaluation

If the majority of the Panel approves the proposal, an expense budget is prepared which includes the manufacturing costs, royalties and overhead. Based on anticipated expense, the approximate unit cost is estimated.

At the same time, a small-scale market survey may be required to determine the number of potential buyers. In a large publishing house an entire department may be responsible for market research, surveying the buying habits and interests.

A small publishing operation usually does not have the resources for such sophisticated surveys, Gathering general information which indicates the level of interest among potential buyers is more realistic.

A random sampling of a small group can determine whether there is high, middle or low interest for a book.

3. **Acceptance, Rejection or Revision**

Once the Publication Panel decides to publish the proposed manuscript, contract negotiations can begin.

On the other hand, if the Panel is interested, but suggests revisions or a different approach, the proposal will be returned with the suggestions. If the author decides to make the revisions, the proposal can be submitted again for another evaluation. Or the author can choose to go elsewhere.

III. NEGOTIATING CONTRACTS

A. Understanding Contracts

Negotiating a publishing contract can be a baffling experience for an author who is new to the business, and can even perplex the pro. The legal jargon can be confusing, and the terms themselves may surprise the author. Many of the clauses protect the publisher's interest and cite numerous author responsibilities.

Prior to signing a contract ask the publisher for a blank contract with the terms pencilled in. If the terms are acceptable, or if several terms are negotiated, the final agreement is prepared by the publisher for your signature. Once the contract has been signed it becomes legally binding and any changes are very difficult to negotiate.

If an item is essential to you, and the publisher verbally agrees, be sure to get the agreement in writing or in the contract. For certain clauses, however, especially those dealing with financial aspects, there are conventional boundaries for both the author and the publisher.

Your initial reaction to a contract may be an unwillingness to accept the publisher's terms. You may be able to get a better contract if you have written a "successful" book in the past. But if the contract is fair and the publisher is willing to make some compromises, you should accept it.

B. Common Contract Terms

There are too many variations on contractual terms to discuss them all. Instead, the MLA contract, which contains many standard clauses, will be analyzed clause by clause. The contract is reproduced in the appendix.

1. **Grant of Rights**

   This clause specifies the geographical areas in which a publisher has the right to publish and distribute. This area usually includes the U.S., its possessions, and Canada. Publishers in areas such as the British Commonwealth and other foreign countries, known as secondary territories, may buy subsidiary rights from the publisher. The clause covering such sales appears later in the contract.

2. **Warranty and Indemnity**

   In this clause the author affirms that he has the right to sell the book; in other words, the content has not been plagiarized. All material that the author uses which is copyrighted by another publisher must be submitted with a written statement of permission from the publisher at the time that the manuscript is completed.

   This clause also guarantees to the publisher that nothing in the book is "scandalous, libelous or unlawful." It protects (or indemnifies) the publisher against any suits arising from this contingency. This last provision has been one of the most controversial terms of publishing contracts.

   Authors have joined forces to convince publishers that it is the publisher's responsibility to provide protection in case of suits. According to the traditional contract, the author foots the bill (or at least half of it) against any suits.

   Publishers argue that they do not want the responsibility of insuring that an author's book contains no libelous or plagiarized material. Some publishers fear that if this were no longer the author's responsibility, authors would be more careless in weeding out such potentially harmful material.

   In most contracts, this clause also means that the author must pay court costs and legal fees even if the claim is not upheld in court. But some publishers hold the author responsible only if the claim is upheld.

   One argument against this clause is that most authors would be financially ruined if they lost a suit and had to pay heavy damages. Another argument is that most publishers retain lawyers who should know what is libelous or unlawful, and that publishers should catch these potential problems when reading the final manuscript.

   Authors who have written potentially libelous material should familiarize themselves with what constitutes libel and slander, and then have a lawyer review the manuscript.

3. **Copyright**

The new copyright law provides new rights for the author. Traditionally, the publisher has always applied for the copyright in the name of the author and has retained the exclusive right to "print, reprint, publish, copy and vend" the work. By transferring the copyright to the publisher, the author also transferred all exclusive rights to the publisher. With the new copyright law, the author can transfer some or all of the rights. For example, the author can retain reprint rights, or the right to produce the material in an audiovisual format. The author can make his own financial arrangements on subsidiary rights.

Some publishers are refusing to negotiate with authors who will not relinquish control of all rights, as in the past. Since this new law gave authors new rights, authors are objecting to these restrictions. It remains to be seen how these matters will be handled if they are taken to court.

4. **Delivery of Manuscript**

This clause, as is evident, states the agreed date upon which the manuscript is to be in the hands of the publisher. This date is usually based on the author's proposed date of completion. This can be extended by the publisher in a written statement of agreement. Most publishers will grant an additional 30-90 days, though some are becoming more strict in observing deadlines. If the author fails to deliver the manuscript on the agreed date, the publisher is free to void the contract.

This clause also states that if the contract is voided due to the author's failure to meet the terms, the publisher may recover any funds that have been advanced against royalties.

5. **Form of Manuscript**

This clause specifies the author's responsibility to provide material other than the manuscript, such as the index and illustrations. The author is usually responsible for either supplying the index or paying for the preparation of an index. Most publishers also require that the author supply all illustrations, photographs and tables in a format suitable for reproduction. If these are prepared by a graphic artist, then all costs must be paid by the author.

If the author sends the publisher sketches for tables and illustrations, the publisher can hire an artist and then charge the costs against any future payments due the author.

The author is also responsible for getting permission to use material that is copyrighted by another publisher. In most cases permission can

be obtained without payment, but if a fee is required it is an author expense. (See appendix for a sample permission letter.)

In the MLA author contract, this particular clause gives the publisher the right to make stylistic changes, such as punctuation and spelling. But it protects the author by stating that the publisher cannot make substantive changes without the approval of the author.

6. **Proofs**

The publisher provides the author with galleys or page proofs which must be corrected and returned to the publisher. An author may be tempted to rewrite large portions, adding and deleting material. In order to safeguard against the expense of numerous changes, publishers usually make the author pay for any expenses which exceed 10% of the cost of original composition. The publisher however, will pay for copyediting errors and the compositor will pay for any typesetting errors.

7. **Revision**

If the first edition of a work is successful, the publisher may ask the author to revise it for a second edition. The terms of a revision can be negotiated. But if the author is unable or does not want to revise the book, he can negotiate the cost of having someone else do the work. In this case, the author (or the estate) can suggest someone or approve the publisher's choice and receive either a flat fee or a share of future royalties deducted from the second edition.

This clause protects the author. If the author wanted nothing to do with another edition, and wanted no legal obligations, the publisher would be free to revise several small sections, or even one chapter, and the author would receive no royalties from sales on the revised edition.

8. **Publication**

The publisher has the right to determine the format of the book method of publication, marketing, list price, and the number of copies printed. Most publishers are very reluctant to let the author have a say in determining format, though some might agree to consult with the author.

9. **Royalties**

Most publishers pay royalties based on the list price of the book. Commercial book publishers generally pay royalties on the net receipts. (Total sales income minus gross expenses.) The conventional royalty is 10% for the first 5,000 copies sold, 12½% on the next 5,000 copies, and 15% for any copies sold thereafter. Royalties are not paid on copies used for promotion or on those that are destroyed.

The author also receives a percentage of any income derived from the publisher's sale of subsidiary rights.

Some publishers, particularly large commercial ones, will give the author an advance against royalties. This gives the author funds for research, clerical assistance, and artwork reproduction. For example, if the author receives a $1,000 advance, royalty payments on sales will begin after the $1,000 advance has been recovered.

10. Sale of Stock

This clause gives the publisher the right to sell the inventory of the book when the publisher feels that it can no longer be sold on the usual terms. The publisher can reduce the price to recover as much as possible and also get rid of the stock. This is known as remaindering a book.

11. Annual Accounting

An author contracting with MLA will receive a statement of sales annually at the end of the fiscal year, and within 90 days will also receive royalty payments. Many publishers send statements twice a year and will forward royalties two to four months after they are calculated.

12. Author's Copies

This clause specifies the number of copies given to the author free of charge and also the cost of any additional copies. Most publishers will sell copies to the author at a 40 percent discount.

13. Discontinuance of Publication

The publisher has the right at any time to decide to discontinue the publication of the work. This clause is sometimes referred to as the "out-of-print" or "termination" clause. The conventional clause instructs the author to write the publisher requesting either that the book be reprinted, or that the rights revert to the author, provided that the publisher does not intend to reprint it.

Usually the author has the right to buy the negatives, the plates, or any stock. If the author decides to do so, he or she may then sell it to a publisher who specializes in reprinting.

14. Governmental Restrictions/Bankruptcy

This section allows the publisher to void the contract if there are wars, strikes or the publisher declares bankruptcy.

15. Assignments

This specifies that the terms of the contract are binding upon an author's heirs as long as the contract and copyright are in force.

16. Whole Agreement

This clause protects the author and publisher from any arbitrary deviations from the agreement, unless by mutual consent.

C. In Summary

There are many other possible contract features, but most of the terms described above are standard. It is impossible to list all of the rights of the author and those of the publisher in this brief section. These vary with publishers and authors. It is best to have your lawyer review the contract before you sign it. For your own information and understanding, it would be helpful to read books or articles which explain contractual negotiations with publishers. (See the bibliography for useful texts.)

IV. Preparing the Final Manuscript

A. General Typing Instructions

Most likely, you have completed several draft revisions of your manuscript. You have outlined your work, consulted reference guides on writing, and spent months compiling the material in your text. Your manuscript has notes in the margins, and paragraphs have been cut and pasted. Now that it's completely revised, it is time to type the final version.

There are many details on the physical preparation of the manuscript that will need attention. You will need to get instructions from your publisher on the exact style for tables, headings, footnotes, and so forth. Generally publishers will require that you follow a specific style guide or manual. This chapter will deal briefly with general guidelines for manuscript preparation, but you should consult references for detailed information.

Before you start to type, make sure you have a clean ribbon and clean typewriter keys. And use a first-rate bond paper, not corrasable bond or onionskin. Most publishers will want two copies, and you will also need one for yourself.

Use one side of the paper only and leave a 1½ inch margin on the left side and an inch on all other sides. Use the same typewriter for the entire manuscript so that a word count by the publisher will be accurate. Double space all material, including quotations, notes, bibliography and captions. At the beginning of the introduction and each chapter, leave about the first third of the page blank.

B. Reference Tools

There are several standard reference books listed in the bibliography, which will help you with style and grammar. You will also need a dictionary, thesaurus and a handbook on the mechanics of grammar.

Check with your publisher on the style used by that house. Some publishers print their own style guide, and others refer authors to specific manuals. One of the most popular guides, also used by MLA, is the University of Chicago Press *A Manual of Style,* 12th edition, 1969. Another very helpful style guide is *A Practical Style Guide for Authors and Editors,* by Margaret Nicholson, (New York; Holt, Rinehart and Winston, 1970.) These guides give specific directions for numbering pages, spacing, marking headings and subheadings, and other details.

C. Parts of the Manuscript

A manuscript is divided into three parts; the front matter (or preliminary matter), the text, and the back (or end) matter.

1. Front Matter

Depending on the type of book, front matter consists of several or all of the following: title page; table of contents; lists of illustrations, tables and abbreviations; dedication; preface – the author's account of the scope and purpose of the book; acknowledgements – these can be included in the preface or listed separately; foreword – this summarizes the contents and is usually written by someone other than the author; introduction – this deals specifically with the contents of the book. Some authors mistakenly use the preface, foreword and introduction interchangeably.

2. Text

Prior to typing the text, be sure to do a final check on content, clarity, grammar, brevity and style. Check the readability and also the accuracy of your documentation. And check for consistency in style.

Begin numbering your text with arabic numerals on the first page of the introduction, numbering the pages consecutively in the upper right-hand corner, from beginning to end, Chapter numbers should be placed in the upper center of the page in upper case roman numerals. It is also advisable to type your name and the chapter number in the left margin on every page of the text. The chapter titles should be typed on the first page of each new chapter, about one-third down the page.

Subheadings in chapters should not be underlined, but the first letter of each word should be capitalized. If you have a major and minor subhead,

center the major subhead and begin the minor subhead flush with the margin.

If you have a cross-reference to other pages in the text, leave a space for the final printed page numbers and pencil in the proper manuscript page number.

a. **Extracts**

These are quotations set off from the text. It is generally agreed that up to ten lines of prose can be incorporated into the text by using quotation marks. Longer quotations are indented on both sides and triple-spaced from the preceding and following text. Do not use quotation marks to begin or end an indented extract.

b. **Tables and Illustrations**

Illustrations include charts, graphs, maps, photos, reproductions of paintings, line drawings. Tables differ from illustrations in that they are typeset rather than produced from artwork. Tables should be typed or pasted on the same size paper as your manuscript. Tables and illustrations should be numbered or lettered consecutively throughout the book. In the text, refer to each by letter or number. A brief title or caption should appear beneath the table number. To indicate the placement of illustrations within the text, draw two horizontal lines across the page and place the instructions within it. Artwork may not always directly follow the text, so avoid saying "As we see in table 6. . ." Consult a style book for more information on numbering and listing illustrations and tables.

3. **Back Matter**

a. **Back Matter**

This includes the appendices, footnotes, bibliography, glossary, and the index. The back matter is listed with page numbers on the contents page. Appendices should be used only if necessary, not as padding. Documents and materials that are either too extensive or do not clarify the text usually belong in the appendix. The bibliography, of course, is an alphabetical listing of your footnote sources aranged by title or author. If you want to add suggested readings, consult with your editor. Footnotes will be discussed in detail. For more information on other types of end matter, consult the appropriate style book.

b. **Footnotes**

There are basically two kinds of footnotes; a reference to something in the text, or a citation for a source. Usually, the former is placed

at the bottom of the page and the latter is at the end of the chapter or the end of the book. Try to incorporate textual references into the text as often as possible, since these can be annoying for a reader if they are too numerous.

Footnotes numbered chapter by chapter usually appear in the back matter. Use a new set of numberings for each chapter's footnotes, titling the first page "Footnotes to Chapter I." It is important to be consistent. Decide what style you will use for footnotes and adhere to it throughout the text.

4. Permissions

Under the new Copyright Law, you may quote any kind or amount of material published before 1906, and also material from any U.S. Government Printing Office publication, without getting permission from the publisher. The doctrine of "fair use" determines how much material published after 1906 may be used without permission.

Guidelines for "fair use" have not been established, but most publishers agree that up to 500 words may be used without permission, though the author should make appropriate acknowledgements. This amount is correspondingly less for shorter works.

If you have any doubts, contact the original publisher or copyright holder. Be explicit about the material you want to quote, such as the page number and the number of words. You probably will not have to pay for short extracts, but need only identify the source of the quotation. A fee will generally be charged for use of longer copyrighted material.

D. Final Tips

The above general instructions briefly describe the numerous details of manuscript preparation. Keep a style book handy and consult it frequently.

Before sending your manuscript to the publisher, give it one final reading for any errors in spelling, punctuation or copy. Corrections after copy has been typeset are expensive. Any last-minute corrections should be neatly typed on the manuscript.

Wrap the package well before sending it and be sure that your artwork and photos are placed between cardboard. Send it by registered mail, addressing it to the appropriate person. Keep a copy of everything that you send.

V. Processing the Manuscript

A. The Production Process

The production and editorial process varies from publisher to publisher. Familiarize yourself with this process, and the potential delays and difficulties, so that you can cooperate with your publisher. Cooperating with your publisher and editor may mean a lower cost for your book and may also mean getting it out on time.

B. The Editor's Job

The responsibilities of the editor depend on the publisher's organization and staff structure. Some editors deal only with content. Others are responsible for copy editing.

Ideally, an editor should only clarify what you have to say and make no changes in content. Some editors, however, feel that it is their duty to chop away at manuscripts, adding, deleting, cutting and pasting. Other editors barely touch a sentence. The best type of editor is one who can make changes in a manuscript to improve content and style without altering the author's intended meaning and personal style.

When an editor suggests changes, try to view them objectively. After all, you are probably tired of looking at the work, and your opinions may be a bit blurred. An editor can tackle the job with a fresh and critical approach. Don't be too sensitive.

You and your editor have a common goal – to make the manuscript a coherent whole. This is the editor's responsibility, but it is your contractual obligation to deliver an "acceptable" manuscript. It is the publisher's right to require that it be "acceptable" prior to publication.

C. Use of Outside Reviewers

A manuscript which is a scholarly publication or text may be sent to several readers who are qualified in the same field. They review the book, make suggestions, and in turn usually receive a small honorarium. They may prepare several typed pages pointing out the weaknesses and strengths of the manuscript. These comments can help the editor isolate sections which may need revision.

D. The Copy Editing Process

After your manuscript has been checked for content and writing style, it will be copy edited. The copy editor is usually responsible for the following:

1. Grammar
2. Punctuation
3. Spelling
4. All stylistic points
5. All mechanical conventions
6. Typographical errors
7. Factual errors
8. Logical inconsistencies
9. Marking the manuscript for typesetting
10. Checking permissions

All permissions that you have received for copyrighted material will be carefully checked. If you accidentally obtained agreements which are either too restrictive or too broad, you will be asked to obtain the correct agreements. Legal problems can occur if the permissions are not accurate.

If the copy editor finds something troubling in the manuscript, he may send the appropriate section to you with questions in the margins. Make the corrections at the manuscript stage, not after it has been typeset, which can be very expensive. Any disagreements with the copy editing should be noted in the margins and returned with your answers to the queries. Some authors tend to try to fix their work at the last stage of composition by rewriting large portions. Major changes should be made to the manuscript itself after copy editing.

The copy editor is important since he is usually the last one to read the manuscript in its entirety. If he does not catch any flaws at the last minute, they will appear in print, much to the embarrassment of the publisher and yourself.

E. Standard Publishing Forms

While editors and copy editors work on the manuscript, other things take place. The publisher completes forms for the International Standard Book Number, the Library of Congress number, and the Cataloging in Publication data. Other appropriate forms are sent to publishers of directories and reference sources, such as R. R. Bowker for publication in *Book in Print*.

F. Review of Cost Estimates

Once the manuscript has been completed, the production costs can be determined accurately. The publisher reviews the original costs estimates prepared in the proposal stage, and also re-evaluates list price, binding and production methods, print run, projected publication date and estimated profit margin. The publisher also reviews the book design, trim size and format, type of paper and other production details. At this point the production schedule can be drafted.

1. Manuscript Cost Evaluation

The manuscript can be evaluated for a cost estimate by doing the following:

a. Counting the number of pages

b. Counting the number of words and characters

c. Estimating the amount of type required for front matter, footnotes, etc.

d. Estimating the space needed for chapter headings, subheadings, artwork, photos, tables and white space.

These estimates are made either on the basis of actual design specifications or design estimates. Given this information, the total number of printed pages can be determined. If the manuscript is neat, and typed on the same typewriter throughout, the estimates will be more accurate.

G. Production Schedule

Making a production schedule is always easier than adhering to it. The following schedule, used by a well-known New York trade house, is typical.

Weeks Necessary	Activity
4	Transmittal and copy editing
2	Manufacturing (cost) analysis and design
4	Typesetting
2½	Proofreading and revising of galley proofs
2	Typesetting revisions and making page proofs
1	Reading page proofs

2	Typesetting corrections for page proofs and preparing reproduction proofs
1	Checking and correcting reproduction proofs
2½	Preparing and checking blue-line proofs; preparing plates
1½	Printing
2½	Binding
2	Shipment to warehouse from bindery
3	Shipment to bookstores
30	**Publication 7½ months after transmittal of manuscript**

This schedule gives an idea of the time that can be required for each step. A book with many illustrations, photos and tables could take twice as long.

H. Design

Work on the book design begins at the same time as the initial stages of the editorial process. Design includes planning the text, cover design, and preparation of all artwork. Large publishers may have a design department while smaller publishers will hire free lance artists.

The designer gets a copy of the manuscript, artwork and specifications on the trim size, binding and page length. The designer then marks the manuscript with type specifications (for text, heading, etc.) and makes several pages of layouts drawn to actual size. This layout can be followed by typesetters to produce the entire book.

Your illustrations may be redrawn, reduced, cropped or rearranged to fit into the page area. All captions will be checked so that they correspond to the illustrations.

I. Potential Delays

Authors are usually surprised to learn that the publication process takes so long, often six to nine months. There are several reasons that delays may occur in the editing and production process.

1. Workload of publisher

A large publisher usually has several books in process at one time. A small publisher may have a small staff handling all publication details.

2. **Subcontracting tasks**

Many publishers pay to have work done outside, such as typesetting and indexing. A typesetter may fail to estimate the number of hours required to do the job. An indexer may be late in completing the manuscript. The printer may experience equipment malfunction. The publisher must rely on many others and delays at some stage are usually inevitable.

3. **Substantial editing required**

Perhaps your manuscript will require a lot of revision, which takes time.

Another delay may be the amount of time spent by the author in correcting galleys, to say nothing of mailing delays. Needless to say, there are many areas in which delays can be experienced.

VI. The Production Process

A. Typesetting

Book publishing involves several steps, including three distinctly different processes: editorial, composition and manufacturing. The editorial process briefly covered in the previous section reviewed production aspects, such as design and the preparation of artwork. In this section, the production process will be reviewed in greater detail to acquaint you with the most common terms. Since typesetting and manufacturing are two separate processes, often done by different companies, they will be discussed separately.

1. **Different Methods of Typesetting**

Composition technology has changed significantly in the past ten years, but there are still three fundamental methods for setting type:

a. **Strike-on (Direct impression)**

The strike-on method is the simplest and the least expensive, done by using a quality typewriter, such as the IBM Selectric Composer. The copy is then photographed and printing plates are made from the negatives. This method is often used for low budget books and journals with limited circulation.

b. **Hot Metal**

Hot metal is another name for Linotype composition, a method which casts the characters of the text in molten lead which hardens

into lines. From these castings, ink impressions are made on paper and then photographed in order to make printing plates. This method was invented in the nineteenth century and is still popular, though more expensive than other current methods of composition.

c. **Photocomposition**

Many publishers are starting to use photocomposition methods. There are many photocomposition devices, but most of them operate on the same principle. Characters are produced when a light source passes through a film negative, exposing the characters onto either film or photosensitive paper. This paper is then developed like film from a camera.

The decision to use photocomposition rather than one of the other two methods depends on the desired economy, quality, speed and flexibility.

2. **Correcting Errors in Typesetting**

The final product of the typsetting operation is a set of galleys which are checked, corrected and pasted into the actual format of the book page, known as page proofs.

a. **Galleys**

Galley proofs are used to check each character and space against the original copy. They are long sheets of paper which are proofread by a copy editor. A duplicate set of galleys is also sent to the author for corrections, with a notice of the deadline for return to the publisher, usually two or three weeks after receipt. The artwork and illustrations are usually sent separately for corrections and approval.

The author should not proofread galleys character by character, but should only check the overall appearance and content.

Galleys serve the purpose of allowing all typographical errors and discrepancies to be corrected. It is expensive to correct errors and make changes, so make as few changes as possible. Correcting galleys should not be viewed as an opportunity to rewrite your manuscript.

1) **Correcting Galleys**

Galley corrections are noted differently than manuscript corrections. Corrections for typeset material are always made in the margins, (usually the left), never within the lines of type. A small caret at the appropriate point is enough to let the typesetter

know where your marginal change applies. (See appendix for standard proofreader's marks.) Make corrections horizontally on the page, not vertically. Use a pencil, not ink, and print all corrections. Corrections longer than a paragraph should be typed on a separate sheet of paper.

2) **Type of Galley Errors**

There are three kinds of errors made on galleys: printer's errors, publisher's errors and author's errors. These classifications are based on the individual responsible for making them. When the final set of galleys are corrected, the publisher will note who made the correction. If the printer garbled letters and words, he will pay to correct those. If the publisher let a word slip through from the manuscript to the typesetter, then the publisher pays. If you decided to change something in the original manuscript, then it is an author alteration, and you may pay if the cost exceeds 10% of the total composition bill.

3) **Alteration Costs**

Composition alteration charges are based on the time and labor required to make them. If the publisher knows how many lines were changed, he can estimate the cost per line. (About $.75 to $1.00). Based on this average cost, it could cost as much as $240 to change three words on each page of a set of 80 galleys. Adding or deleting words can double the cost. To avoid the expense of numerous changes by an author, as well as the delay due to these changes, most publishing contracts require the author to pay for any changes that exceed 10 percent of the original cost of composition. Excessive author alterations are unnecessary if you have submitted a finished manuscript of good quality.

b. **Page Proofs**

Depending on various factors, you may or may not see additional proofs after you have returned your corrected galleys. If you do get a set of page proofs, it is even more important to limit your corrections at this stage. Page proofs are the actual pages themselves, and corrections could require the pages to be renumbered.

The final proof stage is the preparation of "repros" (reproduction proofs) by the typesetter. These are camera-ready proofs from which the printer makes the negatives for the printing plates. At this stage, the work of the editorial staff is basically finished. The rest of the production is in the manufacturing process.

When your book has reached the page proof stage, you will need to make some decisions about your index. Ask yourself the following questions: 1) What kind of index does your book require? 2) What form should it take? 3) Who will prepare the index? Discuss these questions with your publisher.

Most contracts assign the responsibility of the index to the author. The publisher will help you find an indexer, however, it is at the author's expense. There are several guides on indexing books, including *A Manual of Style* by the University of Chicago Press. The argument against doing it yourself is that in this final stage you have probably lost all objectivity. A professional indexer can usually do a better job in less time. Fees for this vary, but figure on about $75 per hundred book pages. Indexers work by the hour and make about $5-6 per hour.

B. The Manufacturing Process

Once your manuscript has been typeset, galleys corrected and page proofs completed, the actual manufacturing process begins. The printer is responsible for the various stages of this process. The pages of the book are arranged in signatures and photographic plates are prepared. The book is printed and then bound in its final form. These production stages are explained below in detail, from the first step to the last.

1. Preparing Signature and Negatives

A printer thinks in terms of signatures, which are large sheets of paper upon which are printed four, or some multiple of four pages. When these are folded and bound they form one section of a book or journal. Each page of the book is positioned on the signature so that when the entire signature is folded the pages will be in consecutive order. Books contain several signatures which have been trimmed before binding.

Prior to the preparation of a signature, a negative of each proof page is made. Based on its position on a signature, each individual negative is taped to a large negative containing other page negatives. These large negatives usually have 8 to 12 pages per side, and are arranged in the proper sequence for the book's signature. These large negatives are processed, and then prints are produced which are known as blue lines or silver prints. The publisher checks the silver prints for page numbers, margins and overall appearance. This is the last chance for corrections prior to printing. If the silver prints are approved by the publisher, the printer can begin to print the book.

The negatives of each signature are exposed to special lighting and chemical baths. The image of each large negative is burned onto a special aluminum plate, which is the actual printing plate itself.

2. Selecting Paper

Sometimes the publisher buys paper directly through a paper company and has it delivered to the printer, particularly if it is a large quantity. It may be more economical for the publisher to supply paper rather than the printer. The printer can order paper and bill the publisher, but may charge more. If the amount of paper required for the print run is small, it is best to order through the printer.

Prior to ordering paper a publisher must consider the book size, press size, the type of artwork, and the type of printing process.

3. Printing the Book

The publisher can choose one of several types of printing processes. The selection depends on the desired quality, time factors and economic considerations.

a. Letterpress

This method uses a mold which has been cast from metal rather than a camera-prepared plate. The raised surface of the mold receives the ink and presses it directly to the paper surface as it passes through the press. This method is usually considered too expensive and inefficient for the production of journals and general books, but it is the best method when the quality of reproduction is a top priority, such as for expensive art books.

b. Photo-offset

Most books are now printed with a photo-offset method. There are two kinds of photo-offset presses, each with its own advantages.

1) Sheetfed

Books printed in two or more colors, with runs under 10,000, are usually printed on sheet-fed presses. One sheet passes through the press at a time.

2) Web

The web press actually feeds the paper from a large roll, feeding it through the printing surfaces at high speeds. The paper is cut into sheets at the opposite end of the press. For runs above 10,000, this method is more efficient and less expensive than the sheet-fed method.

In both of these photo-offset presses, the printing plates do not make direct contact with the paper. Instead, the plates are inked and the image is "set off" in reverse form, onto a rubber coated roller. This roller transfers the image onto the paper. This method reduces the wear on the metal plates and extends the quality of the run.

4. Binding

When the signatures of the book have been printed they are fed through a mechanical folder, collator and finally a trimmer. The trimmer cuts the excess paper from the signature so that it is the exact dimension of the book and can then be bound. Signatures in a clothbound book are sewn together, though it is now more economical to glue them. A paperback book which is perfect-bound is also glued together. The type and quality of the binding usually depends on the intended market, anticipated use, and the economic cost considerations of the book production budget.

The book is ready for shipping and packaging once the binding process is completed.

VII. Marketing the Finished Book

How well a book sells often depends on the publisher's plans for marketing. Even if a book is well-written, carefully edited, and expertly produced, sales may lag if the publisher fails to publicize and advertise its availability.

A good marketing strategy and plan encompasses the following functions: publicity, or getting the word out, (free); sales to the consumer; distribution, or how the books gets from the publisher to the consumer; advertising to the consumer, (at a cost).

As with many aspects of publishing, marketing methods vary depending on the type of publisher and the type of book. For example, a book such as a popular bestseller, aimed at the general mass market is promoted differently from a book written for a professional audience. The best-seller author may go on an author promotion tour to various cities, appear on talk shows and have the book advertised by the media.

Publishers of books written for professionals and scholars market their books by using selected techniques which have proven successful.

A. Direct Mail

The most common and often the most effective method of advertising is the direct mail method. The publisher mails a brochure or flyer to a potential

customer, usually with an order coupon for return. The publisher often buys mailing lists from professional organizations or the subscribers list of related journals, and can then be more certain of advertising to the primary target audience, the potential buyer. Publishers have found that sending brochures to a select mailing list is the most cost-effective method for reaching potential buyers.

When a publisher buys advertising space in a publication he has less assurance that the message is reaching potential buyers. It is difficult to measure the effectiveness of a particular ad. On the other hand, when the publisher mails to a specific person a brochure with a return coupon, the success of the mailing can be measured by the number of orders returned.

B. Display Ads

Ads which appear in journals, newspapers and other printed material are known as display ads. Buying advertising space is usually expensive in comparison with other promotional methods. Display ads are more common among larger publishers with big budgets. They usually can afford to run an ad on a regular basis, thus ensuring exposure to readers. Display ads publicize not only the book, but also the publisher.

C. Press Releases

To announce a new book, it is common for publishers to mail press releases to editors of selected publications, professional organizations, libraries and book jobbers. These releases are often used as news items in the publications and also bring the book to the attention of those who might be interested in reviewing it. When promoting texts, press releases and brochures can be mailed to course instructors who might be interested in using the text.

D. Review Copies

Publishers send copies of a new book to a select few who are either likely to publish a book review or purchase several copies. Since the cost of the book is relatively high, review copies are limited to a small quantity.

E. Convention Exhibits

Publishers use professional, library and scholarly conventions to display new titles and books on the back list. Browsers can wander through the exhibit areas, get lists of publications, view the books, and get information from the publisher's representatives.

F. Book Clubs

Professional, reference, and technical book clubs have become popular in the last ten years. Macmillan runs fifteen different clubs ranging from the

Behavioral Science Book Service to the Lawyers Literary Club. These book clubs account for a large percentage of professional sales, and now several other publishers have started their own clubs.

G. Wholesalers

Library sales are an important revenue for the publisher and many publishers hire a full-time library consultant. About 75% of the sales to libraries are made by jobbers and wholesalers. This is because jobbers get discounts as high as 33% while libraries in turn get discounts of 10-20%, and often offer a variety of "standing order" buying plans. Publishers may send a wholesaler catalogs, newsletters and news releases.

H. The Author

The author can play an important part in the promotion of his book and most publishers will welcome an author's suggestions for advertising and promotion. The author's professional and personal associations are possible sources for publicity. Publishers often ask the author to fill out a questionnaire which provides biographical background material. Some of this information will be used to help promote the sale of the book, and may also help the publisher to determine on potential audience.

Authors sometimes feel that the publisher is not doing a thorough job of promotion and advertising. Most authors want to see large display ads in publications and want numerous review copies sent to influential people in the profession. What is reasonable to expect? Don't expect the publisher to use thousands of dollars on display advertising. There are more effective and cheaper methods. Many publishers use the rule of thumb to spend 10% of anticipated net sales for the year on advertising. The advertising dollar can be spent in various ways, many of which may be unseen by the author. The publisher has the experience, understands the market and buying habits, and can determine the most cost-effective method of advertising a book. Let the publisher make these decisions and try to be cooperative and supportive.

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IX. Appendices

PROOFREADERS' MARKS

All insertions of punctuation marks, or single letters and numerals are always accompanied with a caret (^ or v) and/or a shilling (/); then whichever form is used in the margin, a caret (^ v) is always placed at the exact spot in the copy where such correction is to be made.

Example: The riders in a race do not stop short when they reach the goal. There is a little finishing canter before coming to a standstill. There is time to hear the kind voice of friends and to say to one's self, "The work is done."

Mark	Explanation	Example	Mark	Explanation	Example
~~e~~	Delete character marked	The manuscript	⌐	Break here, start new line	The manuscript used
ⓧ	Broken letter	The manuscript	⌐	Raise	The manuscript
wf	Wrong font	The manuscript	⌐	Lower	The manuscript
sp	Spell out	King Geo.	⊏	Move left	The manuscript
tr	Transpose	A manuscript good	⊐	Move right	The manuscript
l/s	Letterspace	The manuscript	//	Align type	The men / Two women
^ stet	Left out, insert / Let it stand	The manuscript	═	Straighten line	The manuscript
⌒	Close up, no space	The manuscript	leaders	Leaders	to page
less #	Less space	The manuscript	score	Underscore	The manuscript
Eq #	Equal space	A good manuscript	(G?)	Question of grammar	The manuscript are
#	Insert space	The manuscript	(F?)	Question of fact	32% reported
bf or ~~~	Bold face	The manuscript	⊜	Inverted letter	The manuscript
lf	Light face	The manuscript	Ed:	Query for editor	Ed: insert comma / The manuscript read
ital	Italic	The manuscript	Au:	Query to author	Au: / The 1961 report
rom	Roman	The manuscript	N	Insert 1-N dash	The manuscript
lc	Lower case	The Manuscript	M	Insert 1-M dash	The manuscript
c/lc	Cap & lower case	MANUSCRIPT	□	Indent 1 em	The manuscript
c/sc	Caps & small caps	The manuscript	□□	Indent 2 ems	The manuscript
sc	Small capitals	The manuscript	hair #	Hair space between letters	The manuscript BCL
caps	Capitals	The manuscript	thin #	Thin space where indicated	The number 2345
¶	Start paragraph	read. The good	2 pts #	Add lead (specify amount)	The manuscript was good
No ¶	No paragraph	No ¶ marked OR RUN IN The manuscript	~~2 pts~~	Take out lead (specify amount)	2 pts The manuscript was good

Special Characters and Symbols

ü Umlaut	⁀ Ligature (affix)	• bullet	Asterisk	Section Symbol	Parallel	
é Accent acute	[bracket	/ shilling	Dagger	Number sign and space symbol	A.A.	Author's Alteration
è Accent grave	{ brace	^ caret	Double-dagger		P.E.	Printer's error

PRINTING CORPORATION OF AMERICA, Time & Life Building, Rockefeller Center, New York 10020, New York, Telephone—JUdson 2-4311

INFORMATION FOR CONTRIBUTORS

The editors of the *Bulletin of the Medical Library Association* welcome contributions of value to medical librarianship, medical bibliography, and the history of these fields. Papers on the administration, organization, and services of health science libraries are solicited. Manuscripts describing new applications of information science, educational technology, and resource sharing to health science librarianship are also sought. Manuscripts are accepted with the understanding that they have not been published, submitted, or accepted for publication elsewhere.

Types of Contributions

Articles are of three types: full-length papers, brief communications, and letters to the editor. *Full-length papers* must not exceed twenty-five double-spaced typewritten pages. These papers will be evaluated by reviewers selected from the Panel of Editorial Consultants and the Editorial Board. *Brief Communications* are a medium for accelerated publication. They are accepted or rejected by the editor and associate editor without further review. Brief Communications are limited to five double-spaced typewritten pages, including figures and tables. *Letters to the Editor* should not exceed 300 words.

Submission of Papers

Authors should submit one *original typescript* and two clear copies of a manuscript to the editor, and should retain a copy for their own use. Authors will be notified of acceptance, rejection, or need for revision of their manuscripts. The editors reserve the right to make minor editorial changes in manuscripts if these changes will not affect the meaning.

Galley Proofs

These will be sent to authors for correction of errors; extensive alterations should *not* be made on proofs. A deletion near the beginning of a paragraph should be compensated for by an added word or phrase of the same length; otherwise, everything following in the same paragraph would have to be reset by the printer. For the same reason, added words should be compensated for by deleting words of the same length. *Prompt return* of galleys to the editor is essential. Use first-class mail. Order blanks for reprints are sent to authors from MLA Headquarters in Chicago and should be returned there.

FORMAT AND STYLE

Papers should conform to the style and usage of the *Bulletin.* For guidance in the preparation of manuscripts, authors are advised to consult recent issues. Use *double spacing* throughout, *including* the title page, tables, captions, and references. *Webster's Third New International Dictionary* and the University of Chicago Press *Manual of Style* should be used as authorities on spelling, punctuation, and form with the exception of references and footnotes.

Title Page

The first page of the manuscript should be a separate title page, giving the title, authors' names, institutional affiliations, and footnotes. The title should be specific,

descriptive, and concise. *Authors' names* should include first and middle names or initials, doctoral degrees, and the authors' working titles and institutional affiliations. If reprint requests are to be addressed to anyone but the first author, indicate this by a footnote. Other title-page footnotes, if needed, should indicate present addresses of the authors or acknowledgment of grant support, including grant numbers. Example:

> *This program was supported by NIH Grant No. 5-GO4-LM 01609-03 from the National Library of Medicine.

Papers presented at a meeting should also include a footnote giving the date, name, and place of the meeting. Use the following symbols to designate footnotes: *, †, ‡.

Abstract
Full-length articles must be accompanied by an informative abstract not more than 200 words in length, typewritten, double-spaced, on a separate page. The abstract should summarize the major points of the paper and the major conclusions; abstracts from the *Bulletin* appear in various bibliographic data bases.

Organization of Manuscripts
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If photographs or figures are used, the *Bulletin* requires one *original* copy of the material, ready to be photographed, and two xerographic copies. Authors *must* use the services of professional illustrators and photographers. Use black ink and white paper or blue-lined coordinate paper for line drawings and graphs. Do not combine line drawings and typewritten material in one figure; lettering must be professionally done, must be very clear, and must be large enough to permit considerable reduction in size by the printer. Photographs should have a glossy finish with sharp contrast between black and white areas. Each figure should be marked on the back with the figure number, indication of the top, and the author's name. *Captions* for illustrations should be typewritten, double-spaced, on a separate sheet with numbers corresponding to those on the illustrations. Indicate the approximate placement of figures in the text.

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1. Brantz, M. H., and Forsman, R. Classification and audiovisuals, Bull. Med. Libr. Assoc. 65: 261-264, Apr. 1977.
2. Lawrence, B.; Weil, B. H.; and Graham, M. H. Making on-line searches available in an industrial research environment. J. Am. Soc. Inf. Sci. 25:364-369, Nov./Dec. 1974.
3. Miller, Seward E., ed. A Textbook of Clinical Pathology. 5th ed. Baltimore, Williams & Wilkins, 1955.
4. Lentz, R. T. Professional associations. In: Annan, Gertrude L., and Felter, Jacqueline W., eds. Handbook of Medical Library Practice. 3d ed. Chicago, Medical Library Association, 1970. p. 368-380.
5. Menninger, Karl. A Guide to Psychiatric Books in English. 3d ed. New York, Grune and Stratton, 1972. (Menninger Clinic Monograph Series, no. 7.)
6. American Library Association. Survey of Graduates of U. S. Library Education Programs. Chicago, American Library Association, 1975. Mimeographed.

Authors are responsible for bibliographic accuracy and must compare bibliographic citations carefully with the original publications. Papers cannot be accepted for publication unless all references conform to *Bulletin* format.

Address manuscripts, letters to the editor, books for review, and galley proofs to Mr. Robert Lewis, Editor, Bulletin of the Medical Library Association, Biomedical Library, University of California, San Diego, La Jolla, CA 92093.

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The editors of the *Bulletin of the Medical Library Association* require authors to include a copy of the following statement, dated and signed, when submitting material for possible publication in the *Bulletin.* All coauthors must also sign the statement:

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